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# The ART NEWS

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NEW YORK, MAY 19, 1934

NO. 33 WEEKLY



"SIR WILLIAM PEPPERELL, BARONET, AND HIS WIFE, SON AND THREE DAUGHTERS"

JOHN SINGLETON COPLEY

*Signed and dated 1778, this painting (90 x 108 inches) is included in the exhibition "Children Throughout the Ages" at Chesterfield House, London, in aid of "The Greater London Fund for the Blind."*

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By MARIO KORBEL

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# The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, MAY 19, 1934

## Fujita Auction Realizes Total Of 2,500,000 Yen

**Notable Japanese Art Collection  
Commands Sensational Prices  
in Osaka Arts Club Sale Held  
on April 5.**

OSAKA.—The sale of the Baron Fujita's famous collection, which took place on April 5 at the Art Club here, realized a total of 2,500,000.00 yen, or the equivalent, roughly, of \$900,000 for two hundred and fifty items. Fifty thousand people came to view this remarkable collection of Japanese paintings and writings, and Chinese and Japanese porcelains, which were on exhibition in Tokyo for two days during March and at Osaka on the three days immediately preceding the sale. A set of three kakemonos by Goshun, the popular XIXth century artist who was such an intimate competitor of Okyo, attained the highest price of \$56,500. One of the great masterpieces of the artist, and widely known through illustration in the *Kokkwa* publication, the center panel of this set depicts a single bamboo trunk with accompanying bamboo shoot; the one on the left, a prunus branch with bird, and that on the right a pine tree.

No less than \$45,000, approximately, were given for a Kinuta celadon vase of the Sung period. This beautiful specimen, which measures eleven inches in height, has a *Koji* or orange-shape mouth, and is remarkable for a brownish flying glaze known as *Tobi-seiji* in Japan, where this rare accident in the firing is much loved and consequently highly valued. There are, perhaps, some five first class specimens of this type known in the world, of which three are in Japan, one in the Eumorfopoulos collection in England, and one in America. In the field of Japanese porcelains, a much prized tea-bowl called Shibata Ido commanded, approximately, \$40,000, a sum almost seventeen times as great as the purchase price paid by Baron Fujita in 1903. Here, the association interest of the specimen appreciably increases its value. The story goes that Katsuiye-Shibata, the early XVth century Lord of Oda, received the bowl as a gift from Shogun Nobunaga-Oda, the famous Daimyo.

Another tea-bowl of Rakuyaki ware, called Hayafune, made by the artist, Chojiro, was acquired for about \$33,333. This rare specimen is greatly valued because it was formerly in use by the famous Osaka tea-master of the XVIIIth century, Sen-no-Rikyu, to whom it was brought from Kyoto by the quickest mail-boat running at that time.

Ample proof is given in this sale of the high values attached to the writings of famous men, to which the West has a parallel in that placed on certain manuscripts. \$29,899 was given for a poem written by Sanyo Rai, the XIXth century poet, on the occasion of his visit to Chikuden Tanomura, when he enjoyed himself at the caves of Yabakei. Dedicated to Todo Yamanouchi,

(Continued on page 12)



BUST OF A WOMAN (TERRA COTTA)

FRENCH, LOUIS XVI PERIOD

Purchased from French & Co. for the Louis XVI room at the Minneapolis Institute of Art.

## Terra Cotta Bust Recently Acquired by Minneapolis

MINNEAPOLIS.—The graceful bust of a woman, purchased from French & Company, from the Van Derlip fund and now in place in the Louis XVI room given to the Museum of this city in memory of Ethel Morrison Van Derlip, is in every respect typical of the portrait sculpture produced in France during the latter part of the XVIIIth century. In conception and execution it is similar to many portraits of the Louis XVI period, but its likeness to the Lecompte bust of Marie Antoinette, of which there is a cast in the museum, is especially striking. If the face of the statue were changed, and the head turned a bit more to the left, one

might believe that he were seeing, in the two busts, the work of the same artist. This is not surprising when one remembers that at that period the Court was the arbiter of all things, and that everyone copied it lavishly. It may be that this bust is a conscious imitation of the Queen's portrait.

It is not known who executed the bust, nor of whom it is a portrait. It comes from the collection of the late Mrs. William A. Soloman, in whose possession it was for many years. It is modelled in terra cotta, a medium which both Pajou and Clodion often preferred to marble, and represents an unusually beautiful woman. The bust is loosely draped in the prevailing fashion

of the day, the heavy folds of material slipping to reveal the graceful curve of the left shoulder. The hair, dressed with a spray of flowers, sweeps up from a high forehead and falls in long curls about the neck.

The bust fits perfectly into the background of the Louis XVI room. In manner, in dignity, and in association it belongs there. The classical motives that had crept into the Louis XVI style of decoration are reflected in the simplicity of the portrait, and the unknown woman who has returned to a setting harmonious to her interprets, in her fashion, an age of wit and beauty which, little as one may approve of it, yet commands one's admiration.

## Loan Exhibition Of Post-War Art Held at Vassar

**An Unusual Chance to Study  
Trends in Contemporary Art  
Found in Stimulating Display  
of Painting of Today.**

By MARGARET MILLER

POUGHKEEPSIE.—The exhibition of post-war painting which opened May 7th and continues through June 11th at Vassar College offers an unusual opportunity of viewing the work of the younger painters of the School of Paris such as Eugene Berman, Joan Miro, and Andre Masson, seen in the past two seasons in one man shows against a background of older painters such as Picasso, Matisse and Braque. This varied assemblage fully illustrates the variety of artistic intentions at work in the past twenty years, and the quickness with which ideas are taken up and exhausted. The accompanying group of sculpture by six Americans displays a contrasting freedom from rapidly shifting intellectual and emotional attitudes and a common preoccupation with the solution of plastic problems in different media.

The exhibition is particularly rich in the abstractions of Picasso, Braque and Juan Gris. These pictures represent the point at which painting was subjected to the highest possible discipline, when the objects of the physical world were completely disrupted and painting was restricted to two dimensional effects, with a third suggested. Beyond this pictorial stratosphere Joan Miro seems to have ventured one rarefied step in the large 1933 red and gray "Painting" seen in New York this winter in the show at the Pierre Matisse Gallery but the general trend among the younger painters seems to be away from Puritism.

Tactile excitation, the only stimulants admitted in the austerity of the abstractionist's program and practised so ingratiatingly by Juan Gris in his collation of blotting paper, newspaper, wall-paper, and sanded paint, is carried to a perverse insistence in Dalí's "Invisible Man" and to a Flemish nicety in the glass rods, china eggs, and paper flags of Pierre Roy's "Electrification of the Countryside."

The delineated object returns, sometimes with the hallucinatory clarity of the Roy china-headed pins and the monumentality of the remarkable little 1922 "Nude" of Picasso's classic period. The third dimension, denounced as impure by the abstractionists, reappears with new emphatic power in the 1932 Picasso "Forma," and with implausible suggestions and overtones in the interminable surrealistic vistas of Salvador Dalí's "Remorses of Solitude." In direct reaction to the earlier attempts to strip painting of all associational emotions is the growing emphasis upon evanescent melancholia and unnamed woe in Tchelitchev's "Lodge," Jean Lurcat's "Ile du Nord," the geological death-heads of Berman's "Chemin dans les

(Continued on page 9)



## Rare Sasanian Dish Secured by Museum From H. Kevorkian

One of the most notable additions to the Near Eastern collections of the Metropolitan Museum of Art made in recent years is, according to Dr. M. S. Dimand's account in the *May Bulletin*, a Sasanian silver dish decorated with a royal hunting scene in relief, which may be classified among the great masterpieces of Persian art. This piece was acquired from Mr. H. Kevorkian. Persian silver vessels of the Sasanian period (A.D. 226-637) represent the highest achievement of Oriental metalwork. Sasanian silver is exceedingly rare; there are only about forty pieces in existence, and, with the exception of a dish with engraved decoration in the Henry Walters Collection in Baltimore, no others are known to the writer to be in American museums or private collections. . . . The most complete manifestation of the Sasanian style is found in the magnificent rock sculptures glorifying the Sasanian kings and depicting their triumphs over the Romans. In contrast to sculptures of the Achaemenian period, they are executed in high relief and endowed with great vitality.

Sasanian artists excelled not only in stone sculpture but also in wall painting and such minor arts as metalwork and textiles. Their metalwork, particularly silver vessels like ours decorated with figure subjects and gilded, was greatly admired all over Asia and even in Europe. The chieftains of the nomadic tribes of Central Asia received large quantities of the silver vessels in exchange for furs, and it is interesting to note that the majority of the examples known were found in Siberia in the province of Perm. This group is today the pride of The Hermitage. Only a few vessels including that in the Museum, come from Persia. Our dish was found several years ago near Kazwin and was purchased by a Persian art dealer.

The favorite subject for the decoration of Sasanian silver dishes was the royal hunt—that on the Museum's piece representing a king on horseback shooting ibexes with a bow and arrow. At his right side hangs a quiver; at his left a long sword. Behind his head is a nimbus. He is bearded, and his curly hair is tied in the huge circular knot worn by all Sasanian kings. His garments consist of trousers edged with fringes (recalling the shaggy trousers of American cowboys), a girded tunic, and a fluttering mantle. He wears pearl earrings and a royal pectoral set with a large jewel in the center and bands of pearls. The round cap of his crenelated crown is surmounted by a crescent and a celestial globe which symbolize the divinity of the royal majesty. The two wide ribbons attached to the crown, and so frequently encountered



SILVER DISH

This piece of the Sasanian period, depicting Khusrau I hunting, is a recent acquisition of the Metropolitan Museum of Art from H. Kevorkian.

PERSIAN, VIth CENTURY

in Sasanian art, are attributes of gods and kings.

The fact that on Sasanian coins each ruler wore a distinctive crown permits us to identify the kings represented in rock sculptures and on some of the silver dishes. Until recently the crown worn by the king of our dish was regarded as that of Bahram Gur V (420-438). But a careful study of the coins has convinced me that the crown is rather that of Khusrau I (531-579), surnamed Anushirwan—"the Blessed." This king was one of the greatest rulers of the Sasanian dynasty, being especially famous for his victories over the Byzantine emperor Justinian. On our dish Khusrau, represented in all his regal splendor, is glorified as the supreme hunter.

The style of the vessel reveals a number of features which are characteristic of Sasanian sculpture. The hunting scene, splendidly composed within the circle of the dish, has an astonishing vitality. Especially vigorous is the representation of the galloping horse and the two ibexes in full flight. The rendering of the figures, particularly those of the animals, reveals a close observa-

tion of nature. In spite of this approach to realism, however, some of the old Oriental conventions are still apparent. The head and legs of the king are shown in profile, while the upper part of his body and the horns of the ibexes are in front view. In true Oriental fashion the scene is represented from several points of view at once, contrary to all the rules of perspective. In reliefs of stone or silver Persian artists used various heights; some sculptures are in low relief, others are in high, and often, as in our dish, different heights are combined with great artistic effect.

In producing the decoration of our

dish the Sasanian silversmith used several techniques—casting, engraving, embossing, and inlaying. The parts in high relief were made by a process which is typical of Sasanian silverwork. They were cut out separately, hammered into shape, and then soldered to the background. The right front leg of the horse, which is en-

tirely in the round, was cast and then applied. A unique technical feature of our dish is the niello inlay, a process known in antiquity and used extensively in mediaeval Europe. Inlaid with niello are the bow and the ornament of the quiver and the horns and hind quarters of the ibexes. The horns of the ibexes are in niello relief. Combining all these elaborate processes, the Vith-century Persian silversmith produced an object which reflects all the splendor and fine craftsmanship of Sasanian art.

In addition to the statement from the Metropolitan Museum *Bulletin*, we reprint the following description by Professor Otto Von Falke, which appeared in the December, 1930, issue of *The Pantheon*:

"In the exhibition is shown, besides the silver vessels of the Islamic department, which were published in Smirnow's *Argenterie Orientale*, a hitherto unknown silver dish lent by the art dealer, Kevorkian of Paris and New York. Judging from its artistic quality and technical perfection it must be placed at the top of the whole series of Sasanian silver vessels. The dish shows a high, partly gilded relief of a mounted king hunting ibexes. The relief parts were cast separately and afterwards soldered to the background, while the flat parts of the scene, such as the legs of the ibexes and the wavy bands, are engraved. This mixed technique is also known from other Sasanian silver dishes; unique is, however, the rich and elaborate use of Niello. Not only is the flat zig-zag ornament on the quiver of the king inlaid with Niello, but also the horns of the ibexes and the visible part of the bow are of black shiny Niello in high relief.

"The shape of the crown with a batlement design, surmounted by a moon-crescent and a globe, indicates that the horseman is King Bahram Gur V (418-438 A. D.), whose legendary hunting adventures are often represented in Sasanian art—his masterly shot when he transfixes with one arrow a wild ass and a lion is represented on a silk textile of the sixth century; another episode, showing him killing a pair of lions whose cub he had captured, is represented on a silver bowl in the British Museum and on a silk textile in the Berlin Museum."

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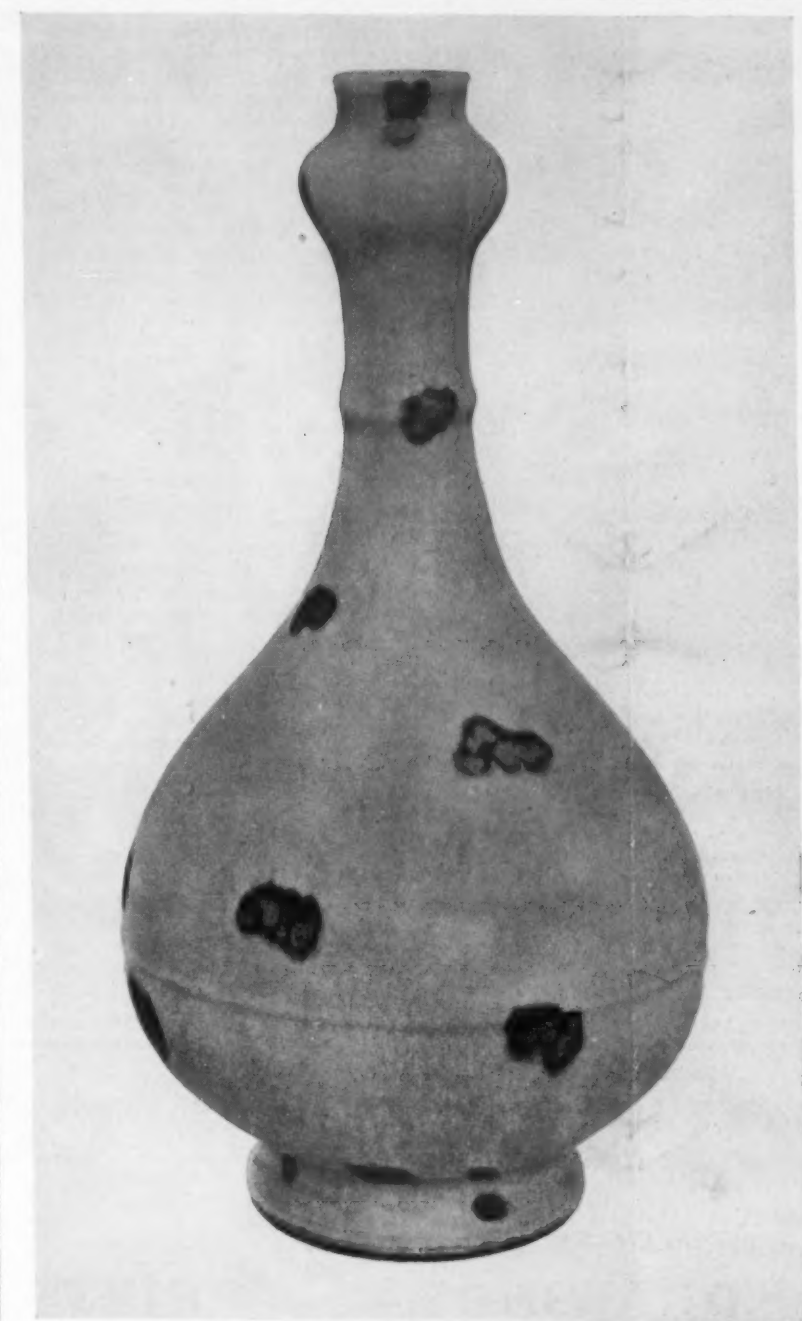
LONDON.—Among the paintings included in the Exhibition of Children Throughout the Ages, now on view at Chesterfield House, Mayfair, for the benefit of the Greater London Fund for the Blind, is John Singleton Copley's painting of Sir William Pepperell, Baronet, his wife, son and three daughters, loaned by Messrs. J. Rochelle Thomas of the Georgian Galleries. The picture, which is reproduced on the cover of this week's ART NEWS, is signed and dated 1778. Sir Charles Holmes, former Director of the National Gallery, states that "with the single exception of the beautiful group of the Royal Princesses at Buckingham Palace nothing known to me from Copley's brush achieves such a complete success."

The subject of the picture is the son of Nathaniel Sparhawk of New England, Mass., and Elizabeth Pepperell, only daughter and heiress of Lt. Genl. Sir Wm. Pepperell, 1st Bart. William assumed his mother's name upon his grandfather's death in 1759, and eight years later married Elizabeth, daughter of the Hon. Isaac Royall of His Majesty's Council in Massachusetts. In 1774 he was created a baronet, and in the following year settled in England, whereupon his American estates were confiscated during the War of Independence. The little girl on the right of the picture married Sir C. P. Palmer, 2nd Baronet, of Wanlip Hall, Leicestershire, and took with her the family painting, which has been in the possession of the Palmer family up to the time it was acquired by Messrs. J. Rochelle Thomas of The Georgian Galleries, King Street, St. James', by whom it has been lent to the present exhibition.

## HIGH PRICES GIVEN IN HIRSCH SALES

LONDON.—Remarkable appreciation in values has been demonstrated by the dispersal of the Hirsch collections at Christie's on May 7, 8, 9 and 11, regarded as the biggest art sale of recent years. In a few hours of the session in which the paintings were sold, more than £82,000 changed hands, as buyers and agents from all parts of the world participated in the vigorous bidding.

The highest price of the sale was £11,025, fetched by Henry Hirsch's Raeburn portrait of the Allen brothers, painted in 1790. This was acquired for John Arthur Dewar, for whom also Raeburn's "Portrait of Lieut. Col. Mor-



KINUTA CELADON VASE CHINESE, SUNG PERIOD  
This rare specimen, of the much prized Tobi-seiji type, realized a high price in the auction of Baron Fujita's collection in Japan this April.

rison" was bought for £4,620. The second highest price of the day was £4,935 for a Romney "Portrait of Mrs. Thomas Raikes," for which the bidding was keen, while Gainsborough's peep show with twelve landscapes painted on glass, brought £1,207 and the same artist's "Portrait of Mme. Francesca le Brun" went for £1,155.

Some twenty-one lots of Chippendale furniture, which Mr. Leopold Hirsch bought through Mr. Isaacs at the Dean Paul sale in 1896 for £885, brought an aggregate of £5,286 in the recent dispersal. The prices of individual pieces and lots will be reported immediately upon receipt of a priced catalog of the sale.



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### Kansas City Buys Further Additions To Its Collections

KANSAS CITY.—Among the recent acquisitions of the William Rockhill Nelson Gallery of Art, the French XIIIth century stained glass window, reproduced in this issue, is naturally outstanding. The window, which was purchased from French & Company, is six feet nine inches high and has been installed at the east end of the north corridor of the Museum.

The story depicted deals with the various scenes of the life of Saint Catherine of Alexandria, a virgin patroness of the Church and even today one of the most popular saints of the calendar. The top rondel shows her with the hermit who has come to foretell her mystical marriage with Christ; the central one, Catherine disputing before the tyrant Maxentius, while the lowest one illustrates her martyrdom, bound to a wheel of a chariot drawn by a lion which is to devour her. The half medallions at the sides of the window reveal Noah sending out the dove from the Ark, the sinners brought to Hades, the Baptism, and St. John bringing the Lamb into Jerusalem. Between the main panels are two diamond shaped medallions enclosing the Dove and the Star of David, emblems of the New and Old Testaments.

There can be no doubt, the Museum reports, but that the window is French



HEAD OF THE VIRGIN

ITALIAN, XIVTH CENTURY

*This fresco was recently obtained from the Brummer Gallery for the collection of the William Rockhill Nelson Gallery of Art.*

and dates from about 1260-1270, before the extensive use of grisaille. The shape of the leads, an "H" with a very long bar and with square corners, corresponds to that found in Chartres and the St. Chapelle. The simplification of the outside border and even of the bands of the medallion is such as is found in all cathedrals of the period. The use of the diapered pattern of red

and blue which gave a tonality of violet is one which was introduced after 1250. The handling of the figures in the medallion places it surely in the second half of the century. They are still archaic in feeling, the drapery is simple and ample, there is no tendency to crowd the space with many figures or irrelevant architecture. Perhaps most convincing is the brilliant, mosaic

character which results when the morning sun streams through it. We have then a fine example of painted glass in the full bloom of its beauty. It is of extraordinary importance because of its size and the absence of practically any restoration. That it is of French provenance and was made in Paris, we can be equally sure, as it reproduces features found in the windows of many of her great cathedrals of the period. The story of St. Catherine has always been a popular one in France, and a great window at Angers is dedicated to her. Unfortunately, we do not know the church from which our window comes, but it is known that in the XVth century, hundreds of exquisite windows of the middle ages were removed from cathedrals and replaced by white glass.

The collection of East Indian art at the Museum has recently been enlarged by the addition of Mogul and Rajput paintings and drawings, purchased from the Heeramanek Galleries. The earliest in the group belongs to the Rajputana school, in the XVth century. In the Mogul school of the succeeding century is a lovely painting of Shah Jahan, characterized by all the delicacy, refinement and elegance of the period, while the four XVIIIth century drawings reveal a marked contrast, the emphasis being on popular subjects of everyday life treated with intimate and poetic feeling.

The fresco painting of the Virgin, which we reproduce, was purchased from the Brummer Galleries and is given by the Museum to an anonymous Umbrian artist of the XIVth century. The Museum notes a strong influence of Gentile da Fabriano, and finds the

head inclined in the same manner and similarly handled as the first King in the Adoration of the Kings in the Uffizi at Florence. No doubt part of a large altarpiece of the Madonna and Child, this painting stands for an art that has suffered greatly and little of which is obtainable today.

The "Chiffa Pass," recently acquired from Albert Duveen, is as fine as any painting by Fromentin. Full of a strong poetic feeling, the picture with its dominating cliff, its finely painted horses, and its beautiful cool coloring, has caught the spirit of a rugged and romantic country as seen through the eyes of one of the outstanding members of the French romantic school of the last century.

### ST. LOUIS

The April Bulletin of the City Art Museum of St. Louis was devoted to George Caleb Bingham, a large exhibition of whose work was recently on view at the Museum. Mr. Meyric Rogers devotes a long article to the "Missouri Artist," comprising a biographical outline and a review of the works shown in the exhibition which, as he says, "will give a clear idea of his artistic development and the degree of his talent and contributions. Many of his works," the writer continues, "have been lost sight of and it is to be hoped that this exhibition will serve to arouse sufficient interest to bring some of these again to light." Mr. Rogers notes that all the known facts about the artist's life and work have been excellently set forth in *George Caleb Bingham, the Missouri Artist*, by Fern Helen Rusk.

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## Exhibitions in New York

### BORIS LOVET-LORSKI

#### Wildenstein Galleries

A collection of eighteen pieces transferred from the artist's studio in California will more fully acquaint the New York public with the recent sculpture of Boris Lovet-Lorski. Those who recall his first one-man show at the Grand Central Galleries in 1928 will find multiple reminders of that event in the present exhibition. For, although his recent work is composed principally of heads and torsos rather than the figure groups of a few years ago, one still finds the decorative element accentuated in the severely modeled pieces of this display. Formerly, the sculptors' decorative scheme was elaborately planned with such an abundance of rhythms as to cause one to wonder at the complexity of motives which bound the entity into graceful curves. This method has been almost entirely discarded for a form of much simpler organization. Very little modeling will be found in the heads; a line suffices for the eyebrows, an indentation for the part of the hair. This is due to the artist's insistence upon the surface beauty of his medium and upon a stylized treatment of his subject. He has worked carefully upon his stones with great regard for the loveliness of texture which may be coaxed from these unusual materials.

The most successful of his sculptural pieces have been carved and chiseled from Rose of Milan marble, Mexican onyx, Carrara marble, Swedish marble, Black Belgium marble and tonnerre stone. Even lava has been employed for variation in surface, although the majority of his work is

wrought in *taille directe*. The exhibition boasts of an eleven foot female figure in natural bronze which summarizes his inclination to use natural forms for striking pattern. We cast our vote for the rooster in red copper, reproduced in last week's issue which is all our farmyard friend should be and more.—J. S.

### BOSTON SOCIETY OF INDEPENDENT ARTISTS

#### Contemporary Arts

After the recent Independent Show, it would be possible to fear the worst from this new exhibit. However, it is hardly worth one's while to be frightened away from these forty-eight canvases, since the quality seems considerably higher than that established at the Grand Central Palace a few weeks ago. However, one can scarcely conclude that average painting in Boston is more inspired than that in New York, since this is a picked group selected by John Davis Hatch Jr., curator of the Fenway Court Museum and by Gayton Whitmore of the Grace Horne Gallery. However, if forty-eight of the best canvases of recent memory were hung along side of these, we doubt whether they would hold their own. The probable reason for this is that these Boston painters are seriously interested in art and have no urge to forward communistic ideas. And so, although the display is hardly exciting, it's a great satisfaction to see the inhabitants of the Back Bay region interested in the aesthetics of color and design rather than in propaganda. Quite a few of the artists are well-

## ART OF MODERNS AT COOPER UNION

Masters of modern art will be represented in a one week's exhibition opening on the evening of May 21 at the Cooper Union Museum for the Arts of Decoration. The paintings will be loaned from the collections of Mrs. Schuyler Schieffelin, Mrs. Charles H. Russell, Stephen Clarke and James Barney, members of the Advisory Council of the Cooper Union Art Schools, and Miss Edith Wetmore, member of the Advisory Council and a Director of the Museum.

The exhibit will include: Millet, "Portrait of a Woman"; Degas, "Dancer"; Renoir, "Child"; Van Gogh, "Flower Piece"; Bonnard, "Still Life with Figures"; Redon, "Flowers"; Forain, "The Disputants"; Picasso, "Saltimbanches"; Derain, "Landscape"; Segonzac, "Still Life"; Vlaminck, "Boats in a Harbor"; Rouault, "Figures"; Utrillo, "Provincial Street"; Matisse, "Woman in Green"; Monet, "Street in Winter."

Leger, "Abstraction"; Raoul Dufy, "The Park"; Amadeo Modigliani, "Portrait of a Woman"; Giorgio di Chirico, "Horses"; Andre Beaudin, "Composition"; Tchelitchev, "Still Life"; Georges Braque, "Still Life"; Thomas Eakins, "Portrait of Weda Cooke"; Prendergast, "Landscape"; Ellsheimius, "Landscape."

known in New York. Charles Hovey Pepper and Carl Gordon Cutler are both characteristically represented, as are John Whorf and Ethel Katz whose still life has a great deal of vivaciousness. Elisabeth Saltonstall is another Boston exhibitor while an oil by Umberto Romano is more inspired than usual. Other interesting canvases have been painted by J. Randolph Brown, Charles Hopkinson, a popular portrait painter, Edmund Quincy, Jessie Sherman and Aline Kilham.—J. S.

## AROUND THE GALLERIES

By Jane Schwartz

The current exhibit at the Macbeth Galleries will be interesting to those who have followed the activities of three of their artists. Stuyvesant van Veen shows a definite advance, for many of his new landscapes display a marked increase in design and the portraits are marked by greater technical facility. John Taylor is still a bit too logical and full of ease for our personal taste, but he will appeal more than ever in his present examples to those enjoying these qualities in art. Kunze rounds out the trio with a number of canvases of cheerful, if not overpowering, competence.

The exhibit of Diane Travis at the Empire Galleries made an excellent impression. Although her portraits are handsome in effect the artist staunchly refuses to sacrifice interpretative powers to mere prettiness. In the landscapes, Miss Travis is more lenient, although a charming use of color, allied to a more than novel use of design, marks these scenes, which were done in France and Colorado. The use of the palette knife adds variation to the artist's textures.

Fay Kennedy, like Diane Travis, is a comparative newcomer to the field of art. Her California landscapes, which are shown at the Weyhe Gallery, have earmarks of a camera lurking behind the scene, although the treatment is simple. However, the artist composes well and has a feeling for spatial values.

Also notable among the events of the present week is the group exhibit by members of the American Group at the Barbizon-Plaza. There the familiar

names of Hobson Pittman, Jacob Getlar Smith and others appear in a diversified exhibit of talents. A show of modern Japanese wood block prints is on for a limited time at the galleries of Willem Holst for those who wish to see the modern treatment given to the Oriental spirit. The sportsman is not overlooked this week for Harlow, McDonald & Co. is presenting watercolors and aquatint etchings of gun dogs by R. Ward Binks. This subject matter also figures prominently, if not exclusively, in the portraits of Raymond Neilson which are shown at the Sign of Gosden Head. A stimulating group of photographs by Margaret Bourke-White at the New School for Social Research completes the week.

### CHILDREN'S EXHIBIT AT BOSTON MUSEUM

BOSTON.—The current exhibition of work done by some three hundred and fifty pupils in the drawing classes of the Museum of Fine Arts reveals an interest in sports, animals, building, machines and people rather than the post-war tragic themes. Miss Karnaghan, writing of the show, makes the following illuminating comments: "All of this follows the introduction of new ideas in teaching, gradually accomplished within the past four years. Drawing from the cast is distinctly passé. Not that the cast is abandoned. But it is chiefly used to learn how problems of drawing form may be solved. The pupil is taught to represent nature as it operates, not nature as it appears to sight only. The freedom and zest in the drawings are striking evidence that the pupil enjoys this new approach."

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## A. J. Sulley's Art To Be Dispersed In Christie's Sale

LONDON.—About thirty pictures, mainly by Old English Masters, have been sent to Christie's by the executors of the late Mr. A. J. Sulley, well-known picture dealer, for dispersal on June 1, we learn from a report in *The Times*. The collection includes examples of the work of Gainsborough, Romney, Reynolds, Lawrence, Raeburn, and Zoffany, as well as portraits by Raphael, Vigée Le Brun, Cornelis de Vos and other foreign masters.

"There is an interesting portrait by Romney of Mrs. Ann Warren, daughter of William Powell, the tragedian (1736-1768), painted in 1787 and engraved by C. H. Hodges in the same year. This portrait, a three-quarter length, is apparently the same picture that appeared in the Tatton sale at Christie's in 1928, when it realized 5,800 guineas.

"Reynolds is represented by portraits of Master Bradshaw and Mrs. Wodehouse; by Gainsborough there are portraits of Lady Draper and Mrs. Elizabeth Mott; while a fine example of Hoppner's brush is his portrait of Miss Gale.

"Among the foreign works notable items are a portrait of Ambrosio Caradossa by Raphael which on its last appearance in the sale room at Lord Yarborough's sale in 1929 realized 2,000 guineas; a pleasing portrait of Mlle. Alexandrine Emilie Brongniart by Vigée Le Brun; a portrait of a gentleman in black by Tintoretto; and a portrait of a lady and two children by the Dutch master, Cornelis de Vos. The drawing for the last-named work is in the museum at Lille."

## VASSAR SHOWS POST-WAR ART

(Continued from Page 3)

Rochers," and the unmentionable obessions of Dalí's ladies of the nightmare. In spite of the extraordinarily high excellence of paint manipulation among the sur-realists, the emphasis upon the use of psychic "automatism" in the creative process has sometimes led to an impoverishing laxity of formal organization found in such works as Masson's "Metamorphosis," Max Ernst's "Sun on the Desert" and the entertaining "Marionettes in Storm" by Paul Klee.

Picasso is shown in enough of his aspects to be felt as a figure who has performed in his own person most of the emotional and intellectual attitudes of the post-war period. At least two of his pictures in the present exhibit represent him at his most accomplished level, the "Seated Woman" from the Soby collection, and the "Table" from Smith College. Most of the examples of Matisse are without the air of the "fauve," sure, calm and veering toward pastel domesticity.

Other painters whose pictures are shown, in addition to those already mentioned, are Andre Bauchant, Massimo Campigli, Giorgio de Chirico, André Derain, Raoul Dufy, Jean Hugo, Fernand Leger, Jules Pascin, Georges Rouault and de Segonzac.

The sixty-one paintings were loaned chiefly from the Julien Levy, Pierre Matisse, Valentine, Marie Harriman and Jean Boucher galleries; Smith College and Wadsworth Atheneum, Hartford; and from the private collections of Mr. and Mrs. Catesby Jones, New York, Mr. and Mrs. James Thrall Soby, Hartford, and others.

The sculpture, lent by the Downtown Gallery, includes work by Duncan Fer-

## NEW YORK AUCTION CALENDAR

**American-Anderson Galleries**  
30 East 57th Street  
May 22, 24, 25—Furniture, paintings, Oriental rugs, art objects and decorations, including property from the estate of the late Edward W. Sheldon, sold by order of the heirs, estate of Henry G. Ward, by order of the New York Trust Company, and other owners and estates. Now on exhibition.

**Rains Auction Rooms**  
3 East 53rd Street  
May 22—Important collection of American prints. Now on exhibition.

May 22, 24—English furniture, Georgian silver and Sheffield plate, Oriental rugs and decorative furnishings, including the property of the late Lyman Seely removed from his former home in Hammondsport, New York, and from other private sources. On exhibition, May 20.

**Silo's Auction Galleries**  
40 East 45th Street  
May 24, 25—Old and modern oil paintings. On exhibition, May 22.

guson, Gaston Lachaise, Robert Laurent, Reuben Nakian, John Storrs and William Zorach. Many of these works have recently been on view in other exhibitions. The portraits bring out perhaps most vividly the contrasts in handling of material and the attitude toward the subject. Broad simplification and summarization of planes are to be noted in the Zorach "Head of Dahlov," while Lachaise's interest in organizing a surface complication deriving from the sitter appears in the portrait of Edward M. M. Warburg.

The opening of the exhibition last week was accompanied by a series of lectures on various phases of modern art: A. Everett Austin, "Contemporary European Painting"; Jean Lurcat, "School of Paris"; William Lescaze, "Contemporary American Architecture"; Edward M. M. Warburg, "Gaston Lachaise"; and Lincoln Kirstein, "History of the Ballet."

## PRICES OBTAINED IN F. WHITE SALE

LONDON.—Through the National Art Collection Fund, the National Gallery of Scotland secured for £2,257 10s. Pietro Perugino's "The Court of Apollo," which came up in Christie's dispersal on April 20 of the late Frederick Anthony White's collection of ancient and modern pictures and drawings. Mr. White was an early member of the National Art Collections Fund. The sale of one hundred and fifty-five other lots from this art collection, removed from Trevor House, Belgrave Square, brought a total of £10,148. We list below the leading prices obtained in the dispersal:

45—"Ranunculus"—G. L. Brock-	£	s.
hurst; Graves	141	15
53—"Carnations in a Glass Vase"—		
H. Fantin-Latour; Williams	225	15
54—"Peaches"—H. Fantin-La-		
tour; A. Martin	189	0
55—"Yellow Roses in a Glass		
Vase"—H. Fantin-Latour; Bar-		
bizon House	136	10
85—"Portrait of a Gentleman"—		
Giuliano Bugiardini; Colnaghi	252	0
87—"Portrait of a Young Man"—		
Joos Van Cleef	152	5
91—"The Virgin"—L. Cranach;		
Collings	110	5
92—"Portrait of Andrea Verro-		
chio"—Lorenzo di Credi; Col-		
lings	178	10
93—"The Interior of a Palace"—		
Dirk van Delen and Jan Ollis;		
Martin	115	10
97—"Portrait of a Man with Hand		
Raised"—School of Lower Ger-		
many; Collings	420	0
102—"A View in Venice"—F.		
Guaraldi	136	10
108-109—"Portrait of a Lady" and		
"Portrait of a Gentleman"—		
Holbein; Smith	577	10
111—"Portrait of the Right Hon.		
Thomas Grenville"—J. Hopp-		
ner; M. Hall	147	0
119—"Views in Venice"—M. Ma-		
buse; Leggatt	283	10
118—"Portrait of Charles V"—Ma-		
rieschi; Martin	210	10
120—"Il Lago del Giardino, Villa		
Borghese, Rome"—W. Marlow;		
A. White	120	15

## Beaux Arts Holds Expository Show Of Early Salons

By MARCEL ZAHAR

PARIS.—An exhibition belonging to the "expositive" category is being given at the Beaux Arts Gallery, dealing with "The Salon from 1880 to 1900," but it does not go deep enough and the general effect is unsatisfying. Did the organizer of this show set himself the difficult task of rehabilitating the dreary academic painters who lorded it in the Salons of that epoch, the sworn enemies of Cézanne, Manet, Renoir, Monet, Lautrec and Degas? Doubtless certain painters whose glory is departed figure here with canvases which do them honor. Unfortunately one swallow does not make a summer, nor a single canvas prove an artist's eminence. If we are to re-appraise the works of such painters as Bouguereau, Roybet, Bonnat and Gérôme, let us be given well-compiled and copious demonstrations of their art—*Expositions d'Enquête*, these might be called—a general conspectus on which the present generation can base a considered judgment.

130—"Portrait of a Lady"—Allan		
Ramsay; A. White	199	10
131—"Portrait of an Officer"—Sir		
J. Reynolds; Messrs. Assher		
Walker	220	10
135—"The Madonna and Child,		
with Saints"—Sano di Pietro;		
Bellini	273	0
136—"The Temple Stairs"—S.		
Scott	152	5
141—"Portrait of Sir Brooke Booth-		
by, Bart."—Stuart; G. White	241	10
149—"Desco di Parto"—Francesco		
Ubertini; Puthan	105	0
155—"An Italian Landscape"—		
Richard Wilson; Graves	220	10
156—"An Italian Landscape"—		
Richard Wilson; Moss	105	0

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## ART EPICURES

Late spring not only brings a wan-  
 ing of the art season, but an ebb of  
 editorial fertility. The major problems  
 of painting and sculpture seem to  
 have already departed on their vaca-  
 tions and nothing is left but borrowed  
 inspiration. In this quandary, we were  
 grateful for the help of Mr. Stephan  
 Bourgeois who for some time has been  
 reflecting profoundly upon the relation  
 between good art and good cooking.  
 After considerable personal research  
 in the matter, this authority seems to  
 have found that good cooking and good  
 art are indeed closely linked. In fact,  
 he even claims to be able to predict a  
 man's taste in food after a study of his  
 art collection. That this principle is  
 supported by the weight of truth may  
 be established from the case of France,  
 which has long enjoyed supremacy in  
 both the epicurean and the aesthetic  
 fields.

Although we are less conversant  
 with the European aspects of the situ-  
 ation than Mr. Bourgeois, his remarks  
 caused us to reflect upon the relation  
 between art and cooking in America.  
 It then dawned upon us that there was,  
 perhaps, a strong relation between our  
 lack of a culinary tradition and our  
 failure to develop a native art expres-  
 sion. Certainly, the effects of the quick  
 lunch counter and the drug store soda  
 fountain upon art appreciation in  
 America must be more far reaching  
 than we had hitherto suspected. The  
 haste of the consumer and the synthe-  
 tic quality of the food served may well  
 be the true reason why the works of  
 so many of our artists are without  
 savor. Furthermore, our tendency to  
 concoct poor imitations of French  
 sauces and to serve them in some of  
 the best hotels probably accounts for  
 our apathy towards the derivative  
 flavoring extracts used by some of our  
 most acclaimed painters.

It is true, of course, that New Eng-  
 land has developed a certain renown



STAINED GLASS WINDOW

FRENCH, XIIIth CENTURY

Recently acquired by the William Rockhill Nelson Gallery of Art from  
 French & Company.

in the field of baked beans and brown  
 bread and boiled dinners, but these  
 sturdy comestibles have failed to fos-  
 ter an equally vigorous art. Perhaps  
 the fundamental difficulty lies with  
 serving pie and doughnuts for break-  
 fast—a quaint native custom which  
 must, apparently, be definitely under-  
 mined before the artists of New Eng-  
 land can produce paintings that are  
 free from a dyspeptic tinge. Similarly,  
 in the South, one would feel that a peo-  
 ple nurtured upon delectable fried  
 chicken would create and demand art  
 with a certain richness and flavor. But

perhaps the constant hot breads, which  
 would be anathema to the palette of  
 any Frenchman, have produced a civil-  
 ization that lacks the stamina for art.  
 At any rate, in the greater number of  
 our cities, indifference to food reigns  
 supreme and patient thousands accept  
 both the food and the art that is set  
 before them without thought of protest.

Since we are, for the moment, occu-  
 pied both with the problems of unem-  
 ployment and with the desire to fos-  
 ter an American art Renaissance it  
 might perhaps be wise to concentrate

for the moment upon the fundamental  
 difficulty—this almost national indif-  
 ference to food. With more potentially  
 talented cooks than muralists avail-  
 able, endowments for distinguished  
 cookery could be established all over  
 the country and within due course of  
 time, after national digestion and  
 a sense of taste had been developed,  
 collectors might at last arrive who  
 would demand a picture so good that  
 they wished to eat it.

## Obituary

## ADOLPHE BORIE

The well-known portrait painter,  
 Adolphe Borie, died at his home in  
 Philadelphia, on May 14, in his fifty-  
 eighth year, following a brief illness. A  
 graduate of the Lawrenceville School  
 and the University of Pennsylvania, he  
 pursued his art studies at the Pennsylv-  
 ania Academy of Fine Arts and over  
 a three-year period in Munich at the  
 Royal Academy.

The many art awards granted to Mr.  
 Borie included the Carol Beck Gold  
 Medal at the Pennsylvania Academy of  
 Fine Arts in 1910, the Silver Medal at  
 the San Francisco Exposition in 1915,  
 the Isaac N. Maynard Prize of the Na-  
 tional Academy of Design in 1917, the  
 third William A. Clark Prize and Cor-  
 coran Medal at the Corcoran Gallery of  
 Art, in 1926, and the Norman Wait  
 Harris Bronze Medal at the Chicago  
 Art Institute in 1928. Mr. Borie was a  
 fellow of the Pennsylvania Academy of  
 Fine Arts and a member of the Na-  
 tional Society of Portrait Painters.

## IVONNE DAVIDSON

Mrs. Ivonne Davidson, wife of Jo  
 Davidson, American sculptor, died on  
 May 12 after a brief illness. Stricken  
 suddenly with a cerebral hemorrhage  
 four days before while driving to the  
 pier to board a liner for Europe, Mrs.  
 Davidson was forced to return to her  
 home in New York and remained there  
 until her death.

## F. S. RICHARDSON

Mr. Frederic Stuart Richardson, R.  
 L., R. S. W., R. W. A., artist, of St.  
 Martin's, Long Ashton, Bristol, Eng-  
 land, died recently at the age of sev-  
 enty-eight. He received his art train-  
 ing in Carolus Duran's studio in Paris  
 and exhibited in many of the promi-  
 nent European galleries and salons.

ROME ACADEMY  
PRIZE ANNOUNCED

The annual award of the American  
 Academy in Rome's fellowship in land-  
 scape architecture has been given to  
 Alden Hopkins of Chepachet, Rhode  
 Island. This is the Garden Club of  
 America Fellowship and has an esti-  
 mated value of \$4,000. Mr. Hopkins is  
 twenty-eight years of age and a gradu-  
 ate of the Rhode Island State College  
 in 1928 with the degree of B. S. He  
 studied at Massachusetts State Col-  
 lege for two years and expects to re-  
 ceive his master's degree in landscape  
 architecture at Harvard next month.

The designs submitted in the com-  
 petition have been on view to the pub-  
 lic at the Grand Central Art Galleries  
 during the past week. The problem for  
 the two-day preliminary competi-  
 tion was the development of "Sites for  
 the construction of Moving Picture  
 Sets." From the twenty-six preliminary  
 entrants, five were chosen for the final  
 four-week competition, for which the  
 problem was the development of a  
 "City Park and Museum Grounds." The  
 five finalists were Harold Frincke, Cor-  
 nell University; Frank E. Patterson,  
 III, University of Pennsylvania; Rob-  
 ert D. Trudgett, University of Califor-  
 nia; Francis J. Violich, University of  
 California, and Alden Hopkins.

Members of the jury included Gil-  
 more D. Clarke, chairman, Noel Cham-  
 berlin, Alfred Geiffert, Jr., Henry V.  
 Hubbard and Norman T. Newton.

## CORRESPONDENCE

To the Editor

Dear Sir:

I wonder if you have seen in a recent  
 issue of the *Saturday Evening Post* an  
 article called "Antique Values and  
 Slump Prices" which gave me a slight  
 shock, to say the least. I have been  
 reading the *Post* for years and always  
 thought that its policy was one of aid-  
 ing American business. Who is Sir  
 Algernon Tudor-Craig? I've never  
 heard of him, but he sounds as if he  
 had an axe to grind.

Although not a dealer or a collector,  
 I've been interested in following the  
 results obtained in the big New York  
 auction sales and certainly felt that  
 the tremendous sums realized for such  
 offerings as "The Olive Branch" Peti-  
 tion and Gainsborough's "Harvest  
 Waggon" were amazing. It's all very  
 well for Sir Algernon Tudor-Craig to  
 say that they would have brought more  
 in London, but how could he prove it?  
 In fact, the article as a whole seems to  
 me full of loose statements which are  
 presented from a biased point of view.  
 Certainly, it is unconvincing merely to  
 say that experts in London were of the  
 opinion that the Lothian sale would  
 have realized higher prices there than  
 in New York. Opinions do not always  
 tally with actual facts. While I have a  
 human enjoyment of controversial and  
 sensational articles, I dislike seeing  
 figures and facts so presented that they  
 give a one-sided picture, and feel that  
 the *Saturday Evening Post*, as the old-  
 est American weekly, is hardly the  
 right place for such propaganda.

Inasmuch as your magazine has an  
 international circulation and you pub-  
 lish current auction prices both here  
 and abroad, I am writing in the hope  
 that you will find room for this protest  
 in your valued correspondence column.

Yours very sincerely,

V. HOWARD.

[Sir Algernon Tudor-Craig is a Lon-  
 don dealer and some of his recent pur-  
 chases for an American collector at  
 the Marquess of Zetland sale are noted  
 in this issue. We have seen the article  
 in the *Post* and agree that its state-  
 ments are presented with a strong bias  
 and unfortunate generalities.—Eds.]

SYRACUSE HOLDS  
CERAMICS EXHIBIT

SYRACUSE.—More than one hun-  
 dred potters from twenty-one states are  
 represented in the third annual Robi-  
 neau memorial ceramic exhibition, on  
 view during May at the Syracuse Mu-  
 seum of Fine Arts. First prizes of \$50  
 each were awarded to Russell Barnett  
 Aitken of Cleveland for a ceramic  
 sculptured piece, "Burschenlied aus  
 Heidelberg," and to Edgar Littlefield,  
 instructor in the department of ceramic  
 art at Ohio State University, for a  
 group of pottery. The former award  
 was given by the women's auxiliary of  
 the Syracuse Museum, while the latter  
 was made by the Onondaga Pottery  
 Company.

First honorable mention in ceramic  
 sculpture was awarded to Waylande  
 Gregory for "Head of a Child." Mr.  
 Gregory has fifty-three pieces in an ad-  
 ditional one-man show now at the mu-  
 seum and last year his "Girl with an  
 Olive" won first prize as the best piece  
 of ceramics. Other honorable mentions  
 in ceramic sculpture were awarded to  
 Genevieve Hamilton and Diane Hamil-  
 ton of Alliance, Ohio, for groups; Mrs.  
 Glenna Peck of Syracuse for a "Cow";  
 and Elizabeth Overbeck and Mary  
 Overbeck of Cambridge City, Ind., for  
 a group of grotesque figures.

First honorable mention in pottery  
 went to William Soini of Brooklyn for  
 a group. Other honorable mentions in  
 pottery were awarded to Mrs. Ruth  
 Randall, head of the arts and crafts  
 department of Syracuse University;  
 Maija Grotell of Henry Street Pottery,  
 New York City; Wilbur Warne West,  
 Margaret Steenrod, and Herbert H.  
 Sanders, all of Ohio State University;  
 Charles M. Harder and Mary Emery,  
 both of the New York State College  
 of Ceramics, Alfred; and Whitney  
 Atchley of Cleveland, O. Special men-  
 tion was given H. Edward Winter of  
 Cleveland Heights, O., for a group in  
 enamel.



# AS THEY ARE

## "Disclaiming Biography"

### Vivid Memories of the Nineties and Casual Talk of Journeys Refute Gifford Beal's Claims to a Colorless Life.

By RICHARD BEER

Gifford Beal has discouraged biographers by protesting that there is no particular story or color in his life, and he warns you at the beginning of the interview that you will find this true. Nothing very much, according to his way of thinking, has ever happened to him out of which a story might be constructed.

"Details? Well, let's see. I went to the Barnard Military School. That was in Harlem up at 125th Street in those days. I started to draw while I was there and kept on drawing when I went to Princeton. Used to come up to New York once a week and paint at Wm. M. Chase's studio. That was on 10th Street over near 6th Avenue. Who else was there at the time? Well, Cadwallader Washburn, Howard Chandler Christy and my brother, Reynolds. A. B. Frost, the illustrator, used to drop in once in a while too.

"Chase had one peculiarity. He would never allow anything above the level of the floor in the studio to be dusted, but the floor was painted nearly black and polished so that you could see your face in it. It gave a very curious effect. All the walls and the hangings gray with dust and the floor shining in between. There was a Turkish corner down in one end of the place made out of a big man of war's flag draped over a couple of crossed spears. It was a regular old-time studio.

"Chase was fond of society and used to give a great many parties at the studio. I remember seeing Carmencita dance there one night. Tony Pastor had brought her to this country, I believe. Yes, Sargent was there that night. I think he had already painted her portrait. Chase did one of her later, too."

Mr. Beal talks rather slowly and with the unmistakable accent of the born and bred New Yorker. He is slim, of medium height and his calling could never be deduced either from his clothes or his manner. He looks, as a matter of fact, a great deal more like a successful business man who has had the good sense to spend most of his spare time out of doors.

"J. G. Brown and Fred Dielman—he was President of the Academy—had rooms in that building, too. Oh, and the only heat in Chase's studio came from a big old-fashioned coal stove."

In the summers Chase quit New York for Shinnecock, L. I., and Mr. Beal describes the silence that would fall on the class of seventy-five or a hundred pupils as Chase, in immaculate white from head to foot, with a red flower in his button-hole, would begin his morning's criticism. His methods and his impressive manner of teaching were copied by other instructors elsewhere in the country but none of them ever equaled him.

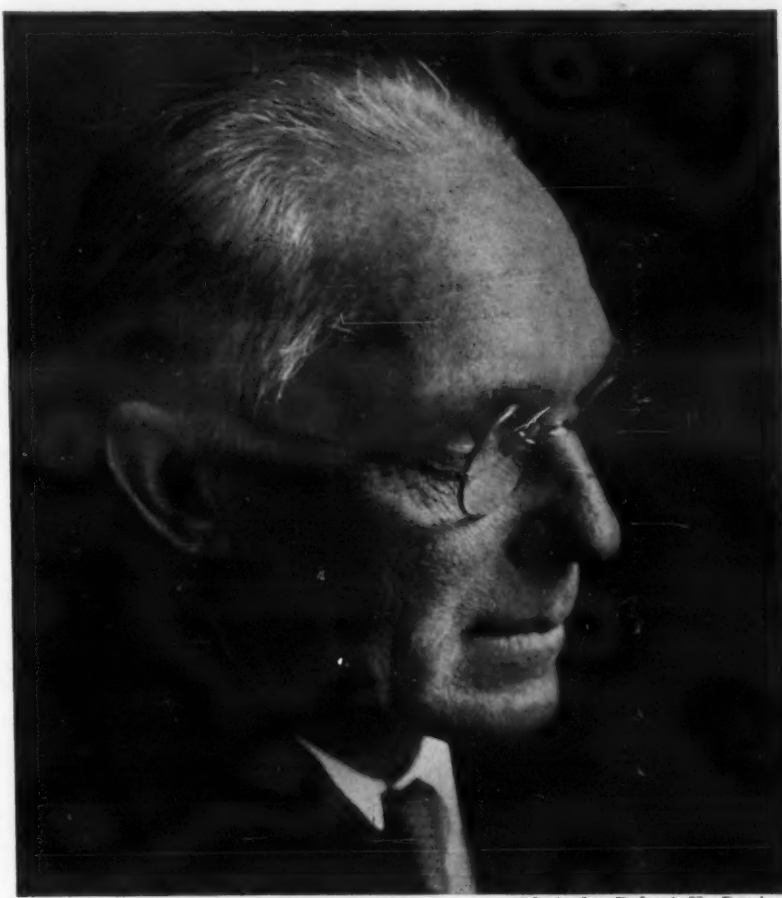
"It was his enthusiasm and the spirit he could put into his pupils that made Chase a great instructor. By the time he got through talking to us in the morning we were so crazy to get out and paint that half the time we would go without lunch."

Beginning with 1891, Mr. Beal spent ten years winter and summer with Chase, and during his final year in the New York school he had George Bellows, Rockwell Kent and Edward Hop-

per for his fellow students. When that long course of training was ended, he put in two additional years at the Art Students' League under George Bridgman and Frank V. du Mond. Meanwhile he had graduated from Princeton in the class of 1900.

"David A. Reed, United States Senator from Pennsylvania; Gauss, the present Dean of the university, and George Oberteuffer, the artist, were in that class. No, I didn't distinguish myself at Princeton in any way,—no athletic record or anything like that. I took my college course very lightly."

The university has not forgotten him, however. He shows with some pride *The Bric-a-Brac*, Princeton's year book, as compiled by the class of 1935.



GIFFORD BEAL

Photo by Robert H. Davis

It contains the photographs and biographical sketches of eight Princeton graduates who made national reputations for themselves in various fields, and Gifford Beal is one of the eight.

He began young. In 1899, when he was exactly twenty, his first picture was accepted for exhibition at the National Academy. The subject of it he doesn't recollect very clearly—it had something to do with a yoke of oxen—but he does remember that it went up to the Pan-American Exposition at Buffalo in 1901 and was sold there.

"Well, then I exhibited regularly with the Academy every year after '99, and in all the current exhibitions. Rented a studio just like every other young artist as soon as I got out of college. First one I had was in the Y. M. C. A. building at 57th Street and Eighth Avenue. Managed to sell a picture once in a while."

His pictures of those days dealt with territory with which he was familiar. Between 1901 and 1908 he brought the Hudson River School down to date. He ranged the central part of the valley from Newburgh, where the Beal family home was, to Poughkeepsie, painting such canvases as "The Albany Boat," now in the Metropolitan, and "Storm King," which is in the museum at Oakland, California. Meanwhile his reputation had begun to build. As early as 1903 he took a prize at the Worcester

Museum. In 1904 he won the bronze medal at the St. Louis Exposition. By 1908 he was an associate member of the National Academy, and that year he went abroad for the first time.

"Not for professional purposes," he adds hastily. "I wasn't going to Europe to study,—never have done that. No, you see, 1908 was the year I was married, and we went to England. Spent four months travelling over the country, from Cornwall up through the Midlands to Newcastle and Edinburgh. Then we went over to Norway for a month. Yes, I was painting most of the time."

The narrative halts there and Mr. Beal smiles apologetically. "I told you it wasn't much of a story. Hm? Any other travels? Well, I've been around most of the West Indies and part of South America."

In 1901 he was forty miles from

floaters and hangers-on come in and spoil everything. It's the social life that keeps those places going, and that saps your energy so that you can't work. Some of the artists may accomplish something, but they're the ones that would get ahead anywhere."

After investigating most of New England, he has finally settled in Rockport, out on Cape Ann. It is quiet there, and he can colloquy with, and paint, the deep-sea fishermen. And there is plenty of sailing, which is his favorite sport.

The narrative halts again and he looks a little anxious. "D'you need something more?"

He makes no mention of the long list of prizes that stretches almost without a break from 1903 down to the present, including such awards as the gold medal at the Panama-Pacific Exposition in 1915 and the double honors which "Circus Girl" won him in 1930. Neither does he speak of the many paintings which have been purchased by museums clear across the country. Instead he goes back to an incident that occurred years ago when an Academy jury was giving its verdict on the annual regiment of pictures.

"They put one up that looked just like an advertisement you saw everywhere at the time. I don't remember now what the ad. was for,—some sort of soap, I think. You saw it in the street-cars and on billboards, a couple of men in oilskins standing on a beach with their backs turned toward you. Well, this picture was exactly like that ad, two men in oilskins standing on a beach, and when it was put up three or four of the jury began to call out 'Soap! Take it away!' But I slid along and had a closer look at the picture and down in the lower left hand corner I saw H-O-M-E-R in red letters.

"Gentlemen," I said, "it's a Homer." And that was one picture they didn't send to the 'morgue.'"

The narrative halts for the last time. Mr. Beal has done his utmost to talk about himself.

"Wish I had more interesting material to give you," he says regretfully. "I remember when I was out in Texas some woman wanted to write my biography, but I told her there just wasn't anything to write about."

On the mantel of Mr. Beal's studio stands a small bronze. The figure is by Maillol, but on its base is an inscription which is a story in itself, if Mr. Beal would only talk about it, for the figure was presented to him by the directors, staff and students of the Art Students' League in grateful recognition of his services as President from 1914 to 1929.

"Going my way?" Mr. Beal asks cheerfully. "I'll take you along in a taxi."

### LEAGUE AWARDS ANNUAL PRIZES

The Architectural League's annual awards in architecture, sculpture and related arts were presented on May 15 by Arthur Loomis Harmon, president of the League, in the presence of a distinguished audience. The list of recipients is as follows:

Silver medal for domestic architecture—William Lawrence Bottomley, New York; silver medal in architecture—Morris & O'Connor, New York, for the design of the Avery Memorial of the Wadsworth Atheneum at Hartford, Conn.; medal of honor for distinguished design—Vitale & Gelfert, New York, for design for an approach and garden courts for an Italian villa at Riverdale, N. Y.; medal in design and craftsmanship in native industrial art—Gustav Jensen, New York; Avery Prize for small sculpture—Helen Sargeant, Croton-on-Hudson, for fire-screen panel in bronze, "Samson and Delilah"; Birch Burdette Long Memorial Prize for Rendering—Hugh Ferriss, New York, for entry representing the new Federal Building at Philadelphia.

### RECENT ART BOOKS

MODERN ART

By Thomas Craven  
Published by Simon & Schuster  
Price, \$3.75

(Reviewed by LAURIE EGLINGTON)

Mr. Craven's new publication sets out to survey the whole field of modern art in terms of personalities. As a book designed to appeal to the general public, and not to a narrow group of art scholars, the emphasis is, naturally, on the personalities. It is the author's misfortune, however, to be ridden with plentiful prejudices, and a jaundiced viewpoint that is frequently an ineradicable deposit in the Puritan strain. Added to this is an unchecked tendency to repetition and contradiction, which combine to create an unfortunate confusion, while the lack of enough really representative illustrations of work of the artists under discussion hardly helps to save the reader from moments of boredom.

One-half of the book is given up to an attack on abstract modernism, in the course of which there seems to be scarcely a French artist of the XIXth or present century who is permitted to escape without some slur being cast upon his personality or his art. Renoir and Van Gogh are among the notable exceptions. The second part of this large and heavy volume is devoted to a sympathetic and sincere consideration of those men in whom Mr. Craven believes there is the core of an American tradition, among them Sloan, Benton, Hart, Robinson, O'Keeffe, Marin, Burchfield and Curry. The contrast between these two sections is marked by a sudden change from unrestrained criticism, accompanied by all the innuendo at the command of a journalist, to an emphasis on interesting biographical material heightened by hyperbole.

Throughout, Mr. Craven reveals a marked ability. True, it is scarcely that of a critic, and certainly not of a critic of art. Many of his epithets, used with unexampled freedom on almost anything French, would do justice to a divorce lawyer, although for the latter profession the writer would need a logical structure for his thought. Perhaps his talents really qualify him for a certain type of journalism although, on second thought, this would seem to be doing some of our greatest brains in this field an injustice, since they exercise a clarity and condensation of thought and word, that is not always found in the present volume. As evidence of this gift for epithet and innuendo, I will quote a few of the most outstanding: To Miss Gertrude Stein, the author refers once as "that uncouth spinster," to Picasso as, "this small, sly, uneducated Bohemian," while even Cézanne is not excepted, but is characterized as "the old master of Aix stumbling through the fields, still trying to realize his little sensation." But it is Matisse who comes in for the bulk of these outlets of the writer's itch to slur the reputation of men who have acquired fame. "A rug maker" is one of the milder appellations, to be followed by such descriptive phrases as "he has a weakness for movies and nude models," while elsewhere reference is made to his art as his "modiste's talent and his bundle of innocuous rags."

Such high-lights are bound, unfortunately, to enhance the appeal of the book to certain types of general readers, to whom bawdy suggestion is an agreeable substitute for literary irony. To these, however, it should be pointed out that the remarks quoted are used to point up discourses to a large extent packed with generalized critical statements subject to both repetition and contradiction and historical data of no

(Continued on Page 16)



## Fujita Auction Realizes Total Of 2,500,000 Yen

(Continued from Page 3)

Daimyo, tea-master and artist, the box in which the poem is contained bears the latter's writing. Ten landscape paintings in one album, executed by the artist Chikuden himself in the year 1831, when at the age of fifty-five, were bought for \$25,799. This album was so much admired by the poets Sanyo Rai and Hanko Okada that they added their praise in writing, a fact which naturally enhances the value to the Japanese collector.

For the benefit of the many readers in the West who will be interested in the prices obtained in the auction, we are appending a list of all those exceeding 20,000 yen, or, approximately, \$6,666. But first it will be of some interest, perhaps, to draw attention to the difference in procedure of an auction in Japan from that in use in America and Europe. The Japanese custom, it will be noted, eliminates all speculation, and thereby conduces to a just and steady valuation of works of art, which in the West is always at the mercy of chance factors entering so strongly into the public auction business.

An auction in Japan is arranged by dealers, in the case of Baron Fujita's collection, by twenty of the foremost men in this line representative of every important town in Japan. Bids can only be made through one or other of these dealers, and in the following manner. A collector anxious to acquire a certain specimen will enquire of his dealer what the latter thinks the piece is worth. Suppose he replies 20,000 yen, the dealer is then responsible for the judgment thus expressed. The collector, acting on this advice, will write down on a slip of paper three bids to which he is entitled by law. His highest bid will be, perhaps, 20,000 yen; the second 16,000 and the third and last one 15,000. The paper is then sealed and handed to the dealer who will put his own name to it, and a distinguishing mark which will enable him to identify the collector, but which will successfully conceal the latter's identity from others. The same dealer may also receive bids on the identical object from other collectors in similar manner. When all the bids are received, those in charge of the proceedings will read all the slips, and if there is no bid higher than 15,000 yen for the object under consideration here our collector will obtain it for this price. Should there, however, be another bid of 15,000, or higher, he will still secure it for his second price of 16,000, and only if competition runs higher than this will his highest one of 20,000 be taken, subject to its being the top one received. The dealer acting for the successful bidder will receive a commission of 10% of the purchase price.

Below will be found the principal prices obtained in the auction calculated in yen. A simple division by three will transform these into an approximate equivalent in dollars:

NO.	YEN
1 Kumano Kwashi by Matsune Asukai	29,900.00
17 Ogura Shikishi by Teikakyo	26,000.00
44 Poem by Sanyo	89,698.00
46 Painting: Birds by Hanko	94,493.00
58 Painting: Pine tree, Bamboo and plum by Goshun	169,500.00
59 Painting: Landscape by Okyo	34,390.00
60 Painting: Landscape by Goshun	45,500.00
85 Ichiraku-cho album by Chikuden	77,398.00
91 Pottery tea caddy (Meibutsu)	41,000.00
92 Pottery tea caddy (Meibutsu)	20,500.00
106 Pottery incense box	51,990.00
108 Pottery incense box	43,990.00
110 Goshu ware incense box	37,300.00
117 Porcelain bowl (Meibutsu)	100,000.00
118 Porcelain bowl	120,000.00
119 Porcelain bowl	25,310.00
120 Porcelain bowl	39,100.00
122 Porcelain bowl by Ninsel	23,900.00
132 Porcelain bowl, Shino ware	26,800.00
139 Iga ware vase	76,990.00
141 Celadon vase with flying glaze (Tobi-Seiji)	135,000.00
142 Ming porcelain vase with blue, red and gold design	109,493.00
152 Kobizen ware pottery pitcher	26,000.00
250 Ming five color porcelain vase	21,990.00



"SPRING LANDSCAPE"  
By HANKO OKADA

This Japanese painting, dating from 1841, brought one of the highest prices in the sale of Baron Fujita's collection in April at Osaka, Japan.

### RECENT AUCTION PRICES

#### FURNITURE AND DECORATIONS

American-Anderson Galleries.—The sale of fine furniture, tapestries, rugs and objects of art, from several estates and collections, dispersed on May 10, brought a total of \$16,972. The highest single price was fetched by a Flemish Renaissance hunting tapestry, XVIIth century, which was sold to Dalva Brothers for \$550, while

an antique Samarkand silk pile carpet went to D. M. Heyman for \$525, the second highest price in the dispersal.

#### STERN ET. AL.

##### BOOKS AND LETTERS

American-Anderson Galleries.—The sale of the library of the late Mrs. Benjamin Stern, together with autograph letters from the collections of William L. Clements and E. W. Evans, Jr., and other properties, held on May 9, 10 and 11, realized a grand total of \$19,473. The first edition of Poe's *The Narrative of Arthur Gordon Pym*, New York, 1838, went to William Kent for \$700, the highest single price in the sale, while the same purchaser paid \$625 for a first edition of Poe's *The Raven and other Poems*, in the original printed wrappers, New York, 1845.

##### PAINTINGS AND PORCELAINS

American-Anderson Galleries.—Eight paintings, fine Chinese porcelains, furniture and decorations, the property of a New York private collector, sold by order of Joseph H. Banigan, Esq., on May 11, realized a total of \$55,622. The principal prices obtained in the dispersal are recorded below:

11—Blue and white "soft paste" vase—Yung Cheng; H. E. Russell, Jr., agt.	850
14—"A Pool at Fontainebleau"—Diaz—French: 1809-1876; M. V. Horgan, agt.	800
16—"Le Vedette"—Jean Louis Ernest Meissonier—French: 1815-1891; Scott & Fowles, Inc.	2,700
17—"Near Herisson"—Henri Joseph Harpignies—French: 1819-1916; M. V. Horgan, agt.	550
18—"Lisiere d'un Bois Coupe, Foret de Compiègne"—Pierre Etienne Theodore Rousseau—French: 1812-1867; A. Rudert, agt.	4,200
19—"Environs de Sevres"—Jean Baptiste Camille Corot—French: 1796-1875; M. A. Linah, agt.	4,500
20—"Les Bords de l'Oise a Compiègne"—Charles Francois Daubigny—French: 1819-1878— from the collection of Judge Elbert H. Gary, American Art Association, 1928; H. E. Russell, Jr., agt.	8,000
21—"John Lamont of Lamont"—Sir Henry Raeburn, R. A.—Scottish: 1756-1823—from the collection of Judge Elbert H. Gary, American Art Association, 1928; A. Rudert, agt.	29,000
37—Kirman carpet; S. P. Peters...	650
38—Sarouk carpet; G. E. Huggins.	750

### CHICAGO

Among the spring gifts to the Chicago Art Institute, mention should be made of the bequest of Mrs. Edward E. Ayer of an important well known lace collection. This includes specially rich and fine examples of Italian and French needle lace, discussed in the February *Bulletin* by Mildred Davison. Another accession is that of a bronze plaque of a warrior of the Benin tribe of West Africa. Helen P. Mackenzie, writing in the same number of the *Bulletin*, recalls the British punitive expedition made in 1897 to Benin City, and the bronzes which were taken as spoils at that time, and which later found their way to the British Museum. The same writer gives the date of execution as probably XVIIth or XVIIIth century.

The Japanese textiles of the XVIIIth and XIXth centuries gathered many years ago in Japan by Mr. and Mrs. Martin A. Ryerson, and presented to Art Institute just a few months before Mr. Ryerson's death in 1932, were placed on view in March. According to the account in the *Bulletin* of that month, which gives full data on the pieces in the collection.

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## Modern Museum Exhibits Bliss Art In Complete Show

The collection of modern art bequeathed by the late Miss Lizzie P. Bliss to the Museum of Modern Art is now exhibited for the first time in its entirety. The Bliss bequest includes thirty-five oil paintings and pastels, thirteen watercolors, eighteen drawings, fifty-two prints, and four fragments of Near Eastern textiles. A comprehensive catalog of the collection is now in progress and will be published in June. It will include a special article on the Cézannes in the Bliss Collection by Professor Jerome Klein of Columbia University, together with notes and short essays by several other scholars.

In connection with the cataloging of the Cézannes, an interesting discovery was made. On the backs of two watercolors were revealed drawings in pencil, one of a male figure done after an anatomical sculpture by Houdon, the other a complete pencil drawing of the town of Gardanne, apparently a preliminary study for the group of oils of that subject.

The complete list of works in the Bliss Collection follows:

### THE BLISS COLLECTION

**CEZANNE, PAUL**—Oils: "Self Portrait (L'Avocat), before 1870," "Landscape, about 1875," "Fruit and Knife," "The Decanter," "Oranges," "Portrait of M. Chocquet, about 1885," "Portrait of the Artist's Sister," "The Bath," "Landscape: Pines and Rocks," "Fruit and Wine," "Still Life with Apples."

**Watercolors:** "Bathers," "Bathers Under the Bridge," "The Bridge," "The House," "House and Trees," "Landscape," "Rocky Ridge," "Trees Among Rocks," "Trees on a Mountainside," "Foliage." Two lithographs.

**DAUMIER, HONORE**—Oils: "The Laundress," Four lithographs.

**DAVIES, ARTHUR B.**—Oils: "Italian Landscape," "The Wine Press."

**DEGAS, H. G. E.**—Oils: "Race Course." Pastel: "After the Bath." Six drawings.

**DELACROIX, EUGENE**—One drawing.

**DENIS, MAURICE**—Three lithographs.

**DERAIN, ANDRE**—Oils: "Landscape," "Landscape: the Farm," "Head."

**GAUGUIN, PAUL**—Oils: "Hina Tefatu, 1893," "Head of a Tahitian." Twelve woodcuts, two lithographs.

**GUYS, CONSTANTIN**—Watercolor: "Coach." One wash drawing.

**KUHN, WALT**—Oils: "Jeanette."

**LAURENCIN, MARIE**—One lithograph.

**LORRAINE, CLAUDE**—One wash drawing.

**MATISSE, HENRI**—Oils: "Girl in Green," "Interior." Two lithographs.

**MODIGLIANI, AMEDEO**—Oils: "Anna de Zborowska, 1918."

**PICASSO, PABLO RUIZ**—Oils: "Green Still Life," "Woman in White." Six color stencils, three etchings.

**PISSARRO, CAMILLE**—Oils: "By the Stream."

**REDON, ODILON**—Oils: "Silence," "Etruscan Vase." Pastel: "Roger and Angelica." Six lithographs, two etchings.

**RENOIR, AUGUSTE**—Oils: "Landscape." Two color lithographs.

**ROUSSEAU, HENRI**—Oils: "The Jungle."



"EDMUND SPENSER" (MARBLE)

By MICHAEL RYSBRACH

Presented to the library of Yale University by Mr. Gabriel Wells.

## ACCESSIONS MADE BY MINNEAPOLIS

**MINNEAPOLIS**—A recent acquisition mentioned in the April *Bulletin* is a polychrome terra cotta group now on view in the Rotunda. "This conception of the pieta is almost certainly Suabian in origin, and dates from about 1410. It is, therefore, a very early expression of the subject, for the pieta did not appear, in German art at least, until well towards the end of the XIVth century. . . . Already, in the XIVth century, there appeared in its (Suabian) sculpture that tranquillity that was later to appear to so marked a degree in the region of the Loire. The Suabian school, less renowned than its neighboring rival Franconia, was distinguished by this and certain other merits. It substituted restfulness and deep restrained feeling for agitated movement, and manipulated drapery, always a vehicle for expression in German sculpture, into softer, fuller folds.

**SEGONZAC, DUNOYER DE**—Watercolor: "Landscape."

**SEURAT, GEORGES-PIERRE**—Oils: "Port en Bessin, 1885." Eight drawings.

**SIGNAC, PAUL**—Watercolor: "Harbor of La Rochelle."

**TOULOUSE-LAUTREC, HENRI** (French)—Oils: "Miss May Belfort, 1895."

**NEAR EASTERN TEXTILES**—"Child with Bird" (Coptic, IIIrd Century), "Three Saints" (Coptic, VIIth-VIIIth Century), "Bird" (Egpto-Arabic, VIIIth-IXth Century), "Woman" (Persian, XVIth Century).

## BUST OF SPENSER IS GIVEN TO YALE

A marble bust of Edmund Spenser, executed prior to 1732 by J. Michael Rysbrach, the English sculptor, has been presented to Yale University by Gabriel Wells. The bust, which we illustrate in this issue, is believed to be a perfect, unidealized likeness of the poet, and is not only the sole existing marble bust of Spenser known but certainly the foremost, perhaps the only, example of Rysbrach's work in this country. The artist not only modeled the plaster version of this bust, which is now in the National Portrait Gallery, London, but also probably himself chiseled the marble. His bust of Chaucer is the piece best known next to the Spenser, both having been undoubtedly executed on commission from some institution, probably Cambridge University.

As early as 1732, George Vertue devoted a monograph to Rysbrach, listing the Spenser. It is known that Vertue's accumulated data and art objects were acquired by Horace Walpole and enabled him to write his *Anecdotes of Painting in England* and other art works. It is said that Rysbrach's bust of Spenser also became Walpole's property and that he had the marble piedouche made for it. An exhibition of Rysbrach's sculpture was held last year at Spink's Galleries in London.

The bust is thirty inches in height and is carved in white marble. It was acquired by Mr. Gabriel Wells from Mr. Karl Freund, the art connoisseur who purchased it in 1929 from the estate of the late Sir J. Edward Warren.

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## COMING AUCTIONS

### AMERICAN-ANDERSON GALLERIES

#### SHELDON ET AL. FURNITURE AND DECORATIONS

Now on Exhibition  
Sale, May 23, 24, 25

A silver inkstand, the gift of Byron to Edmund Kean, the famous actor, and bearing an engraved inscription, appears in a collection of furniture, paintings, Oriental rugs, art objects and decorations, including property from the estate of the late Edward W. Sheldon, sold by order of the heir, estate of Henry G. Ward, by order of The New York Trust Company, and other owners and estates, to be dispersed by the American Art Association-Anderson Galleries on May 23, 24 and 25.

Georgian silver in this catalog comprises some very interesting pieces, among them being such George III items as a pair of silver waiters, by Thos. Hannam and Rich. Mills, London, 1763; an Irish silver tureen and cover, by John Lloyd (?), Dublin, 1777, and a pair of Irish silver sauce tureens and covers, by John Lloyd (?), Dublin, 1787. An early English silver "college" bowl with cover, made in London, 1713 and 1735, has a Queen Anne date mark on the cover, and a George II date mark on the bowl.

The paintings are largely of the American and British Schools, the former including two portraits by Raphael Peale of George and Martha Washington, on oval cradled panels, while in the drawings is a watercolor by "Old" Crome.

In the bronzes appears Barye's "Panther Attacking a Stag," a signed piece, cast by Barbedienne of Paris, which was shown in the Exposition Universelle, Paris, 1889. An XVIIIth century Hepplewhite inlaid mahogany three-part dining table is of particular interest in the furniture, and there are some fine longcase examples among the clocks, one a rare William and Mary walnut marquetry longcase piece by William Bredfeld, London, late XVIIIth century, another being a George III inlaid oak and mahogany longcase clock, by Anthony Simpson, Cockermouth, about 1785.

An extensive group of Oriental rugs comprises numerous antiques, including Lavehr Kirman medallion, Mecca Shiraz, Pendic Bokhara, Sehna and Khorassan examples. A few Chinese examples are also found, as well as a fine group of early American hooked rugs. A pair of fine Chinese paintings on glass of the Ch'ien-lung period portrays charming wooded landscapes with figures in European costumes. In the semi-precious mineral carvings are to be found many desirable lamps of carnelian, blue jade and rose quartz. Paintings and bronzes; English, American, French and Italian furniture; brocades, damasks, velvets and embroideries; laces and linens; Chinese and Japanese ivories; Chinese, Japanese and European porcelains, faience and bronzes are among the varied decorations in this three session sale.

### SILO AUCTION GALLERIES OIL PAINTINGS

On Exhibition, May 22  
Sale, May 24, 25

A noteworthy and exceptionally interesting collection of old and modern oil paintings will be sold at public auction Thursday and Friday afternoons, May 24 and 25, at Silo's Auction Galleries, 40 East 45th Street. Among the various artists represented are: Diaz, Corot, Kowalski, Jacquet, Kneller, Lely, Alken, Watts, R. Wilson, Verbruggen, Sartorius, Van Os, Gainsborough, Herring, Panini, Monamy, Smibert and Shayer. This unusual collection will be on exhibition from May 22 until the date of the sale.

Included in this fascinating collection is "The Quarry" by Julius C. Ibbetson, a painting which has been certified by Roberts of London; a large canvas depicting a naval battle by P. Monamy; a marine and other paintings by Serres, and "Siddonian Recollections," a triple portrait study of Mrs. Siddons by George Romney. Among the other interesting portraits in this group are several memorable works of Lely and Kneller; a painting of Louis XIV by J. F. Rigaud, R. A., and a small painting of a little girl under a tree by Diaz. In the Early American group is the portrait of a man holding a pipe by John Smibert, a contemporary of Stuart. The most noteworthy among the landscapes in this sale is a small sketch of a charming woodland scene by Corot. The landscape group also includes works by F. W. Watts and other artists.

Numbered in this collection are one of the delightful floral paintings of Jean Baptiste, several still life studies by Hoendeceoter; "The Return From The Hunt" by Kowalski; an Early English Racing scene by Sartorius; and a study of a fish market on the coast by William Shayer together with many others of equal interest. Gainsborough is represented by a drawing, and there are also several caricatures by Rowlandson.

### RAINS AUCTION ROOMS

#### SEELY ET AL FURNISHINGS

Now on Exhibition  
Sale, May 23, 24

The Rains Auction Rooms will place on exhibition today fine old English and American furniture, Georgian silver and Sheffield plate, Oriental rugs and other decorative furnishings removed from the home of the late Lyman Seely in Hammondsport, New York, and from other private sources. The sale will take place on the afternoons of May 23 and 24, at 2 P. M., each day.

The furniture comprises a wide variety of mahogany and walnut examples, principally of XVIIIth century English origin and design together with a small group of American antiques. Chippendale, Sheraton, Queen Anne and William and Mary styles are well represented among the many pieces of furniture, both large and small which are suitable for use in all types of period rooms. The larger pieces include break-front bookcases, secretary bookcases and desks, three

part dining tables and sets of chairs, while the occasional furniture includes coffee and end tables, individual chairs, commodes and an interesting group of valuable English needlepoint, mainly of Queen Anne design. The outstanding item of American furniture is a walnut highboy made about 1750; other Colonial items include early New England specimens in pine, maple and hickory.

The Georgian silver and Sheffield plate also features a diversity of suitable items and represents as important a group of its kind as has been offered in the auction market this season. It comprises many tea and coffee services, trays, candelabra and candlesticks, vegetable dishes, coffee pots, urns, wine coolers and other decorative and utilitarian articles in both silver and Sheffield plate. Among the important silversmiths represented are Henry Chawner, John Swift, John Carter, Richard Tudor, Crespin Fuller, Samuel Wood, the Bateman family, William Pierce and Robert Hennell.

Oriental rugs, china and other decorative objects round out the collection. The exhibition will continue daily from 9 A. M. to 6 P. M. until the days of sale, with a special exhibition on Sunday afternoon from 2 to 5 P. M.

### AMERICAN PRINTS

Now on Exhibition  
Sale, May 23

The Rains Auction Rooms have placed on exhibition an important collection of American prints of great rarity and charm to be offered at unrestricted sale next Wednesday evening at 8:15 o'clock.

The collection includes rare lithographs by Currier & Ives and their contemporaries and a number of early engravings by notable artists including Doolittle, Tiebout, Bennett and others of like importance. Among the outstanding Currier & Ives are "The Mississippi in Time of Peace and War," an exceedingly rare pair in mint condition; the famous and beautiful "Clipper Ship Dreadnought" in the first state; fine impressions of the "Regatta of the New York Yacht Club in 1854," a very rare pair of great artistic merit; an unusual copy of the "Prodigal Son"; and a number of Lincoln prints among which is the rare beardless portrait. There are also included many desirable rural scenes and city views.

Among the lithographs by other important print makers are: "View of San Francisco in 1850" by Deroy; "View of New Haven in 1853"; "View of Boston in 1850"; "View of New Bedford in 1845"; "View of Philadelphia in 1850"; the rare "Express Trains Leaving The Junction" by Yates; "The Buffalo Hunt" by Grenier, and several of the famous horse prints.

The early American engravings include mezzotint portraits of Washington and other important persons. Other outstanding items are the famous Amos Doolittle line engraving, "A New Display of the United States" representing John Adams surrounded by the coat of arms of the sixteen states done in 1799; line engravings of the "Battles of Lexington and Charleston" by Tiebout and Aitken; a line engraving of the "Surrender of Lord Cornwallis at Yorktown" by Mondhare made in 1781. Many of these prints have less than half a dozen impressions in existence and rarely appear at auction. A few early American maps are also included, dating from 1626 to 1700. Of especial interest is an early view of "New Amsterdam." A number of aquatints of New York City are in the exhibition. The collection will remain on view at the galleries daily until the sale.

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## ZETLAND AUCTION PRICES REPORTED

LONDON.—The important Adam furniture, Gobelins tapestry, porcelain and decorative objects, the property of the Marquess of Zetland, removed from his house in Arlington Street, brought a total of £12,002 in the dispersal at Christie's on April 26. The Marquess and members of his family were among the large crowd which witnessed the sale with great interest. Inasmuch as the collection was described in some detail in the February 24 issue of THE ART NEWS, only the leading prices will be discussed below.

The celebrated Boucher-Nelson tapestries, commissioned by Sir Lawrence Dundas, the present Marquess' ancestor, for Moor Park, drew the highest bid in the sale, £3,570. This sum, however, did not pass the reserve price set upon the eleven panels and they were withdrawn from competition at this point in the bidding, according to the accounts in *The Daily Telegraph* and *The Times*.

Lively bidding attended the dispersal of the Moor Park Gobelins tapestry suite with giltwood frames designed by Robert Adam in the transitional Louis XV-Louis XVI style. These were sold in six lots which comprised ten chairs, two settees, two stools, four firescreens, and a pair of window seats, and brought a total of £2,803 10s. Sir Algernon Tudor-Craig, acting for an American collector, was prominent in the bidding throughout and acquired the first lot of six armchairs and a settee for £1,239, a firescreen for £231, one for £147, and a pair of window seats for £252. A set of four armchairs, a settee and two stools were knocked down to Mr. P. Chance for £735, and Mr. Ben Simon secured the remaining pair of firescreens for £199 10s.

Other interesting Adam items included a giltwood suite of four armchairs and a settee, the designs for which, signed by Robert Adam and dated 1764, are in the Soane Museum. These went to Mr. Chance for £378. Mr. M. Harris gave £294 for a pair of

## FOREIGN AUCTION CALENDAR

### LONDON

May 20—Old English silver plate.

### Sotheby's

May 28-30—Autographs and manuscripts.

June 1—Paintings by English XVIIIth century masters from the estate of A. J. Sulley.

June 1—Weapons and antiques.

### H. R. Harmer

May 28, 29, 30—The "Hind" collection, Asia with India and States.

### VIENNA

### Dorotheum

May 28-30—Costumes and weapons.

### COLOGNE

### Lempertz

June 19-21—The Leiden armor collection.

### BERLIN

### Lepke

May 29-30—The Mosse collection.

### Max Perl

May 28-29—Books and graphic art.

### FRANKFORT

### Hugo Helbing

May 31—The collection of General Consul R. von Mumm.

June 1, 2—The Jay collection and art from the Binding estate.

### COPENHAGEN

### Winkel & Magnussen

May 28-29—The painting collection of Chr. Tetzen Lund.

### PARIS

### Gal. Charpentier

May 29-June 1—The library of H. Beraldi.

Adam mahogany and ormolu wine cisterns, while a pair of giltwood console tables, carved with the usual Adam decoration, were bought by Mr. Ernest Permain for £255 15s. The latter also gave £117 12s. for two Adam white marble mantelpieces from the ballroom and study at 19 Arlington Street, and Mr. Frank Partridge secured for £81 18s. the mantelpiece from the drawing room.

In the Chippendale pieces, a set of ten giltwood armchairs and three settees, of French design, brought £472 10s. from Mr. M. Harris, and a set of eight mahogany chairs and two armchairs were sold to Mr. C. Staal for £294. The National Art Collections

Fund made two purchases for presentation to the Victoria and Albert Museum, the first a pair of Derbyshire spar and ormolu candelabra from Mathew Boulton's famous Soho factory, which cost £178 10s., the other a set of six white and gilt Adam pedestals for £31 10s.

The English and Continental porcelain, for the most part, brought moderate prices. A Sevres large dinner service of one hundred sixty-six pieces went to Bland for £204 15s., a Rockingham dessert service to the same purchaser for £126, and a Chelsea vase and cover to Nyberg for £157 10s. Among the other items, Mr. Cecil Davis paid £262 10s. for a large glass XVIIIth century chandelier and £504 for a set of six glass chandeliers of the same period.

The Zetland paintings, which were sold on April 27 realized a total of £4,622, the highest single price, £924, being paid by Mr. Callow for Raeburn's "Portrait of Lieut. Colonel the Hon. William Dundas." A. Tooth Bros. paid £903 for Holbein's "Portrait of a Lady," and Spielmann gave £892 10s. for "A River Scene" by Jan Van Goyen. Other prices received were £777 from Collings for Sir Joshua Reynolds' "Portrait of Captain Robert Haldane," £336 from Gordon for Poussin's "The Crucifixion," £178 10s. from Vicars for P. Wouwerman's "A Field of Battle," £115 10s. from Ben Simon for a set of ten drawings after Correggio by Sir Robert Strange, and £105 from the same buyer for a set of eleven drawings after Titian by Strange. Among the paintings from other collections sold together with the Zetland pictures, the highest price, £1,470, was fetched by Adriaen Van Ostade's "Outside a Village Inn," bought by Vicars.

## GREENWICH

The Greenwich Society of Artists recently opened their sixteenth Annual Exhibition of paintings, sculpture, and ceramics with a private view, which was attended by about four hundred of the socially elect as well as the majority of the exhibiting artists.

The Council of the Greenwich Society is as follows: Edward C. Dean, President; Leonard Ochtman, Honorary President; J. Alden Twachtman, Vice-President; Dorothy Ochtman, Secretary; William B. Tubby, Treasurer; Elvia Z. Bailey, Harriet de Forest Al-laben, Erwin S. Barrie, Simka Simkhovitch.

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# THOMAS CRAVEN'S "MODERN ART" IS REVIEWED

(Continued from page 11)

great interest. To the reader of taste, no comment is necessary.

The author's conception of the function of criticism is singularly limited. For example, he forbears analyzing Renoir, "for a certain kind of criticism—the surgical incisions of the esthetes—implies an autopsy. Let us keep this man off the operating table; he is certainly not a corpse." That Mr. Craven is himself conscious of being prey to bias is revealed when he says of his own writing on one occasion, "It was the expression of the compacted fury and hate and misery of my eight years in New York. There is no such thing as detachment of criticism." One is led to suspect, in the volume under discussion, that personal frustration has played a large part in arousing ferocity against many of those who enjoy a fair degree of fame.

It is, therefore, not surprising to find the author making arbitrary judgments to the effect that "Picasso is incapable of deep meditation," and that his intelligence is shallow, or, speaking of Cezanne, that "the man's intelligence was narrow and inflexible." Not that Mr. Craven does not often make observations which in themselves would carry weight. The trouble is that he frequently accompanies these with a phrase designed to attract sensational notice rather than the respect of men of taste. A common procedure is to start with a large germ of truth, and then distort with false emphasis, or even nullify by a contradictory statement. The reverse process is also employed, wherein a number of exaggerated expressions are found to reveal a substratum of truth.

This method, so peculiarly popular with this author, may be seen at work in the chapter on Matisse, which will serve as well as any other to illustrate this point. First, comes an effort to discredit the artist, not through criticism of his art, but by personal implications which need not be detailed

here. Then, sketching the artist's rise, Mr. Craven states, with what basis for his assertions we do not know, that "it was a premeditated advancement, every change deliberately outlined, every consequence shrewdly anticipated. It was not determined by his experiences with living, but by his experiences with pictures . . . and with admirable foresight, he believed that he had an excellent chance to become the leader of a school of emotional Modernism." There is more to an even lower purpose, but enough. . . .

Next comes the statement that "his work since 1907, while it has added materially to his fortunes, has added nothing to his position as an artist."—Thus what may be considered true of the last ten years is exaggerated to embrace some twenty-seven. A discussion of technical methods, enforced by quotations from the artist's own words, is interpreted by Mr. Craven to mean that Matisse has always been interested only in formal relationships, irrespective of reality. Mr. Craven assumes, for what else are we to call it, that in the process of modifying proportions to attain compositional balance, as he calls it, the artist's "little emotion has disappeared," and adds, "but the loss does not disturb him." It is useless for Matisse to say that "while working I try never to think, only to feel." Mr. Craven "finds no evidence that he has gone very far in either direction." He credits him at every stage of the game with merely taste and a decorative talent.

Then, Matisse's remark, "I try to see as my little boy sees," gives the author an opportunity to make some comments on the nature of child vision which call for no comment, since they constitute the reverse of the truth. "They know their world," he says, "only their world is small and their knowledge limited. Their art is interesting because they do not exceed their capacities; they work directly from experience and their technique is sufficient for their emotional needs."

From this point on the tenor of the article changes so that subsequent statements invalidate some of those that preceded. Matisse's art is said to be "not empty of human significance . . . Matisse, in spite of himself, has allowed something of the warmth of life to enter his studio." This is followed by a reference to "his joyous response to nature. Though preoccupied

with pure design, he manages, nevertheless, to preserve his direct contacts with the living model. . . ." After these illogical admissions, Mr. Craven returns to his original thesis that the artist "mistakes a method for an emotion."

As for the rest of the French section a similar procedure is frequently adopted. In the chapter "Bohemia," Paris, and, in fact, the French race, is judged on the basis of an acquaintance with prostitutes and artists. A typical example of this is seen in the following quotation: "Hélène (a prostitute) was not wholly illiterate. A little training in a provincial convent; and then the streets of Paris—France's method of bringing up her daughters." Even a Franco-phobe would be stirred to wrath at such ridiculous statements. An undue importance is accorded this phase of French life, which is useful, chiefly, in giving the writer an opportunity to delve into dirt.

The Impressionists are dismissed, with the photographers, for their sterile method; Rousseau is tolerated, although considered infantile; Renoir, Daumier and Van Gogh are accepted. What is potentially a fair antidote to the godlike reverence so often accorded to Cézanne degenerates at moments to a stupid belittling of his talent, while no distinction is made between his earlier and his later work. This is true of nearly every artist discussed. Picasso, for instance, is considered only in relation to his cubistic phases, with slight mention of the neoclassic, and condemned at each turn. Then, not content to recognize the psychological insight and emotional power of Modigliani, the author must besmirch himself by treating the artist as a study of disintegration induced by Bohemianism, and adding other statements which have been corrected by the publishers in a revised first edition. The truth of the matter was that the boy suffered and died from consumption of the throat.

Coming to the Americans, with whom the author has a sympathy denied the French, his style undergoes a pleasant transformation, unsullied by the too frequent unpleasant suggestion of earlier chapters. Born in the Midwest, Mr. Craven does a fine justice to the beauties of the American scene, for which he reveals an appealing fondness. Sifting the good elements in this section from the less praiseworthy,

one suspects a desire to save others from the disillusion which he suffered in the French Bohemia, and to turn the American's attention to the potentialities for inspiring art of his own country. Speaking of propaganda, he justly emphasizes "that it cannot produce an original art; cannot produce any art, though it may accompany it." In sum, he urges the painter to become a workman again, to return to an interest in living, and seek a dominant idealism—all aims worthy of endorsement.

The emphasis here is on biography, enlivened with a bit of autobiography the tone of which is in strange contrast with that employed by the writer when relating his Parisian experiences. Eulogy is now as much in use as were adverse criticism and epithet in the earlier part of the book. Frank Lloyd Wright is presented as a great American artist. Barnard, despite criticism as to a measure of ambiguity, will find himself mentioned in the same breath with Michael Angelo; Epstein is held to be preeminent in portraiture, and his vitality "is compared to the magical achievements of Rembrandt." Continuing through the roster of the chosen, Sloan is considered the most distinguished etcher of modern times, his early work in oil being compared to that of Hogarth; Benton is defined as "impregnated with the collective American spirit, while O'Keeffe and Marin are estimated to have great ability, the former being the most artistic among the women painters of today, the latter powerful but lacking in self-discipline. "Pop" Hart, in the opinion of Mr. Craven, enjoys a fame which will rise with time. Orozco and Rivera, in spite of coming in for some criticism, "put to shame the combined efforts of the European Modernists."

One optimistic note is contained in the thought that there is ground for hope in Southern California—one substantiated to some extent by the recent P. W. A. P. exhibition in Washington. "A sensuous joy of life, informed by a spirit of humility and intelligence, may give us a native school of painting," thinks Mr. Craven.

The book is well printed on good paper, if a little heavy for popular purposes. The illustrations, numbering some twenty-four, are not well chosen, nor are they sufficient to do more than merely give one side of each artist's work.

## ANNUAL EXHIBIT OF ART SCHOOL

More than eight hundred individual exhibits, the work of approximately four hundred students from every section of the country, are now on view in the tenth annual exhibition of the Grand Central School of Art, on the seventh floor of the Grand Central Terminal Building. The new art consciousness of the business world today and the ever-increasing demands of modern industry for beauty are effectively demonstrated in this show.

"Art has become a necessity," says Edmund Greacen, president of the school. "Founded as a school of painting and drawing, we have added courses in all forms of applied art, including design, advertising illustration and interior decoration, so that our students receive a complete and well-rounded training in both fine and applied arts—the useful and the beautiful, at the same time."

Of special interest is the "Virgin Islands" series, in which tropical fruits and fishes, as well as quaint native island types, are effectively used. These designs will be reproduced by the craft industries soon to be launched in the Virgin Islands by the Administration, it has just been announced by Harry Taylor, Commissioner of Industry in the Islands.

Awards for outstanding work throughout the year in all classes have been announced as follows: Antique Drawing—Doris Gesner, Catherine Figart; Life Drawing—James Quinn, Fenton Nelson, Robert Cain; Life Painting—May C. Burke; Portrait—Mabel L. Cooley; Watercolor—Earl Sedgwick; Illustration—Miriam Wallace, John Jennings, Maud Eggemeyer; Figure Painting—Charles B. Stillwell; Advertising Illustration—George E. Vallee; Color and Design—Joseph Torre, Betty Ferns; Interior Decoration—Jessie Jones; Costume Design—Almina Crawford, Anne Sheridan; Sculpture—Lee Salter, Marion French.

The exhibition will be open to the public daily until May 21 between the hours of 10 and 5.

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TWENTY-FIFTH ISSUE

NEW YORK, WEEK ENDING MAY 16th, 1903

FIRST YEAR

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## EXHIBITIONS

**Astor Library. — Rudolph Kann  
collection engravings.**  
**Durand - Ruel Gallery. — Modern  
paintings.**  
**Fifth Avenue Art Galleries. — An-  
tique and modern furniture.**  
**Fifth Avenue Auction Rooms. —  
Antique and modern furniture  
and Chinese embroideries.**  
**Knoedler Galleries. — Paintings and  
water colors.**  
**Lenox Library. — Arundel Society  
color plates.**

## SALES

**Fifth Avenue Art Galleries. — An-  
tique and modern furniture,  
May 20th, and balance of week  
at 2:15 P. M.**  
**Fifth Avenue Auction Rooms. —  
Antique and modern furniture  
and Chinese embroideries, May  
20th, and balance of week at  
2 P. M.**

With the present issue Hyde's  
Weekly Art News ends its first year.  
It will enter upon its second year at  
the beginning of the next art season  
late in September. To those who have  
aided it by their support and en-  
couraging words the publisher desires  
to express his sincere thanks. "Lest  
we forget," some of these encourag-  
ing words are reprinted in this issue.

From the *New York Press*.—"The  
most useful paper ever issued, in so  
far as local art news is concerned, is  
a new publication called 'Hyde's  
Weekly Art News,' edited by James  
Clarence Hyde. In addition to print-  
ing lists of all exhibitions and sales it  
gives detailed accounts of them and  
also much valuable art news from all  
parts of the world."

A sale of tapestries and pictures at  
Rome belonging to Prince Centurione  
includes a full-length portrait of the  
Marchese Spinola by Van Dyck, said  
to have been painted during the Flem-  
ish artist's stay in Genoa just before  
Spinola went to Madrid. There is also  
a portrait of Marchesa Francesca  
Spinola by the French Court painter  
Rigaud. The Spinola portraits are  
said to have entered the Centurione  
family by the way of intermarriages  
and inheritance.

From the *New York Staats Zeitung*.  
—"A novelty in the New York art  
world we notice in the shape of a new  
publication called 'Hyde's Weekly  
Art News,' which concerns itself every  
Wednesday with news of the art field.

This publication brings the art lover  
in close touch with the very latest news  
and notes of the American art world."

Roland Knoedler of Messrs. M.  
Knoedler & Co., No. 355 Fifth Ave-  
nue, sailed from Europe last week on  
the Savoie. He will remain abroad un-  
til October. During the summer  
months the exhibitions in the galleries  
of modern paintings and water colors  
will be changed from time to time.

From the *New York Herald*.—"Hyde's Weekly Art News" is a  
broadsheet issued every Wednesday  
to supply art editors and collectors  
with information about current art ex-  
hibitions, sales of art objects and news  
and gossip about prominent members  
of the art world and the works they  
have in hand."

The prizes and scholarships given  
by the Art Students' League at the  
annual exhibition in the Fine Arts  
Building, last week, were as follows:  
painting class—scholarship, Miss  
Louise B. Mansfield; honorable men-  
tion, Miss Eleanor Herbert, Miss El-  
len Wheeler Chase, Miss Florence  
Cantrell; men's life classes—scholar-  
ship, William B. King; honorable men-  
tion, Joseph Josephs and Rudolph  
Schabelitz; women's life classes—  
scholarship, Miss Florence Choate;  
honorable mention, Miss Laura Rosse  
and Miss Hebe Canfield; antique  
class—scholarship, Miss Marion Jen-  
nings; honorable mention, Mrs. E. F.  
Ely; Saltus prize of \$5., Jacob Meh-  
lin; illustration classes—scholarship,  
Miss Ruth Eastman; honorable men-  
tion, Arthur W. Brown and G. Pat-  
rick Nelson; sketch classes—scholar-  
ship, Albert Matzke; honorable men-  
tion, S. Edward Megargee; life  
sketch class—honorable mention, Ar-  
thur W. Brown; illustration com-  
position—Milhau prize of \$50., Miss  
Edith Truman; honorable mention,  
G. Patrick Nelson and Du Mond;  
composition class—scholarship, Maxi-  
millian A. Fisher; honorable mention,  
Joseph Josephs.

From the *Richmond (Va.) News*.  
—"A little paper which will be of  
great assistance to artists and those  
interested in art is issued by J. C.  
Hyde of New York.

"Its purpose is to supply plain  
statements of fact for the guidance of  
art editors and collectors concerning  
artists, art exhibitions and sales of art  
objects and we quote several of its  
interesting items. It is known as  
'Hyde's Weekly Art News.'"

The Boston Museum of Fine Arts  
has just purchased a fine Degas, "Race  
Horses," from the Mignon collection.  
Monet and Puvis de Chavannes are  
already represented in the museum.  
Carnegie Institute, too, has good ex-  
amples of Sisley, Pissarro, Puvis de  
Chavannes and Boudin, while the  
Metropolitan Museum of Art is only  
represented by two Manets, fine  
works, to be sure, but rather inade-  
quately displayed. European museums  
are richer in examples of the modern  
school. The Luxembourg owns a com-  
plete collection of Impressionists. Ber-  
lin ranks next with twenty works, then  
Vienna, Dresden, Hamburg and  
Moscow. Universal recognition is fast  
coming to the, at one time, decried  
Impressionists.

From *Boston Ideas*.—"Hyde's  
Weekly Art News," which is pub-  
lished every Wednesday during the  
art season, is a welcome visitor to the

homes of art collectors, for its news  
is always fresh and reliable. It is  
edited by James Clarence Hyde, a  
well known writer on art and the  
drama."

The International Society of Sculp-  
tors, Painters, and Gravers has  
leased the New Gallery, Regent  
Street, London, for the seasons of  
1904, 1905, and 1906 and the society's  
first exhibition in these galleries will  
be opened next January.

From the *New York Evening Tele-  
gram*.—"It is odd that it never oc-  
curred to anyone before that there was,  
during the season, art news enough  
in New York City to support a weekly  
sheet devoted exclusively to it. It has  
remained for Mr. James Clarence  
Hyde to make the discovery, however,  
and the much needed enterprise.  
Briefly, 'Hyde's Weekly Art News'  
aims to furnish dealers, buyers, art  
writers, etc., with accurate, uncolored  
chronicles of the happenings of the  
art world. It has amply demonstrated  
its worth. As a prompter of the lag-  
ging conscience of the art writer alone  
it is invaluable, and many an art note  
shamelessly parading without 'credit'  
traces its origin to this convenient,  
helpful production. To the dealer and  
the buyer the little sheet should prove  
of equal worth."

C. W. Kraushaar of the Kraushaar  
Art Galleries, No. 260 Fifth Avenue,  
will sail for Europe early in June. He  
will visit London, Paris, Berlin and  
Amsterdam.

From the *Pittsburgh Index*.—"Hyde's Weekly Art News" is a new  
publication issued every Wednesday  
by James Clarence Hyde in New York  
and designed to be of special useful-  
ness to editors and collectors. It is  
very newsy and thoroughly up-to-  
date."

The French government has just  
purchased from Messrs. Durand-Ruel  
for the Louvre a superb Goya, the  
"Portrait of Don Evaristo Perez de  
Castro." The price paid is stated to  
have been 60,000 francs.

The death, in his seventy-eighth  
year, is reported from Strasburg of  
the noted painter Louis Schutzenber-  
ger. His paintings included portraits,  
historical and genre pictures.

From the *New York Mail and Ex-  
press*.—"James Clarence Hyde has  
begun the publication of 'Hyde's  
Weekly Art News' which, he an-  
nounces, aims to contain art notes  
and announcements that are reliable  
and timely, for the benefit of col-  
lectors, dealers, newspaper writers and  
others interested. The early issues  
promise well."

A commission has been given to  
John S. Sargent for a portrait of  
James Whitcomb Riley for the collec-  
tion of the Herron Art Institute of  
Indianapolis.

When the thirty-sixth annual ex-  
hibition of the American Water Color  
Society ended at the American Art  
Galleries last week the books showed  
a total of \$5,255. Colin Campbell  
Cooper's "Sky Scrapers, Broad Street,  
New York," which was awarded the  
Evans prize, was sold to A. F. Hyde  
for \$300.

From the *New York Times*.—"Mr.  
James Clarence Hyde has begun the  
publication, of a weekly sheet of art

news, 'issued every Wednesday dur-  
ing the art season.' This little sheet  
should keep artists and editors well  
posted concerning the events of the  
season."

The Art Gallery at Bath, England,  
has reopened with an exhibition of  
noteworthy paintings. Mr. Lansdown,  
the Curator, has brought together a  
collection of paintings by Bath artists,  
most of which are in private hands.  
Several fine portraits by Gainsbor-  
ough, as well as two landscapes and  
ten drawings by him, form the great  
attractions of the collection. Some por-  
traits by Sir Thomas Lawrence,  
painted at Bath, are also shown while  
other artists, whose fame has not ex-  
tended beyond their native city, are  
represented by meritorious paintings.

From the *New York World*.—"A  
new art publication—'Hyde's Weekly  
Art News'—has been started by Mr.  
James Clarence Hyde. Its purpose is  
to cover the field of art news for edi-  
tors, dealers and connoisseurs. The  
numbers which have appeared already  
indicate that it will become a valuable  
aid with its columns of well gathered  
and well presented information."

Mr. Silo will sell a collection of  
antique and modern furniture at the  
Fifth Avenue Art Galleries next  
week. The collection is especially rich  
in Louis XV, Louis XVI and Colonial  
furniture and there are also some  
rare draperies and hangings.

The exhibition begins on Monday  
and the sale will take place on Wed-  
nesday and following afternoons at  
2:15 o'clock.

From the *New York American and  
Journal*.—"Invaluable to art lovers  
is 'Hyde's Weekly Art News,' a page  
in which everything that interests  
them is reflected without festoons and  
astragals as in a mirror."

Jean Marioton, who died recently,  
was a young artist who studied under  
Gerome, Bouguereau, and Tony  
Robert-Fleury. He was a brother of  
Cladius Marioton, while the sculptor  
Eugene Marioton is another brother.  
Jean Marioton won a second Grand  
Prix de Rome, and had of late years  
distinguished himself as a decorative  
artist; examples of his plafonds and  
panels are to be found in many of the  
houses of eminent Parisians. He had  
been for some time hors concours at  
the Salon, and to last year's exhibi-  
tion he contributed a plafond of  
"Sommeil" and a portrait.

The Stadtische Historische Museum  
of Frankfurt has unexpectedly secured  
a valuable collection of silver articles  
of great importance for the history of  
the local silversmiths' art. They were  
discovered in an old alms-chest, which  
was regarded as lumber, according to  
a London writer. When the chest was  
broken open, it was found to contain  
a great number of beautifully orna-  
mented silver mugs, buckles, silver  
spoons, and similar objects which bore  
for the most part the "hallmark" of  
the town, and the private mark of dis-  
tinguished silversmiths of the early  
eighteenth century. The origin of the  
treasure is not yet known, but it has  
been suggested that it may consist of  
unredeemed pledges.

From the *Philadelphia Public Led-  
ger*.—"James Clarence Hyde, of New  
York, has established a weekly art  
news sheet, which is published every  
Wednesday. This should prove of in-  
terest and value to any amateur, con-  
taining as it does news of art and

artists gathered from all over the  
world. Although primarily of use to  
New Yorkers as a reference and cal-  
endar, with its lists of the dates of all  
sales and exhibitions of the Metropo-  
lis, it is of no little value to the dwell-  
ers in other cities on account of the  
great variety of the news it contains."

At the galleries of Messrs. Durand-  
Ruel, No. 389 Fifth Avenue, an un-  
usually interesting exhibition of early  
masters is now in progress. Among  
the artists represented by important  
works are Miervelt, Bellotto, Pedrini,  
de Keyser, Rubens, Bol, van Raven-  
steyn, van Loo and others.

From the *New York Evening Jour-  
nal*.—"James Clarence Hyde, a news-  
paper man of experience, has launched  
a paper—'Hyde's Weekly Art News'  
—which is calculated to bring to the  
desks of editors the latest art infor-  
mation.

"The paper aims to contain art  
notes and announcements that are re-  
liable and timely for the benefit of  
collectors, dealers, newspaper writers  
and others interested."

Rare antique and modern furniture  
together with Chinese embroideries  
will be sold by Mr. Norman at the  
Fifth Avenue Auction Rooms next  
week. The Chinese embroideries are  
especially fine and come, in many in-  
stances, from old palaces and temples.

The collection will be placed on ex-  
hibition to-morrow and the sale will  
take place on Wednesday and follow-  
ing afternoons at 2 o'clock.

From the *Richmond (Va.) Times-  
Dispatch*.—"James Clarence Hyde,  
an experienced newspaper man, has  
launched a paper called 'Hyde's  
Weekly Art News,' which brings to  
the desks of editors the latest art in-  
formation. The paper contains art  
notes and announcements that are ac-  
curate and timely for the benefit of  
collectors, dealers, newspaper writers  
and others."

The death is announced of Louis  
Prosper Roux, the artist, at the age of  
eighty-six. Roux studied under Paul  
Delaroche, and made his debut at the  
Salon of 1839 with a portrait which  
attracted much attention. He deco-  
rated a large number of churches, no-  
tably the Sainte Madeleine of Rouen,  
where there are twenty-four of his  
paintings, the chapel of Pied-du-  
Terne, near La Capelle, the chapel of  
Fontaines-les-Nonnes, and that of  
Dourdan (Seine-et-Oise). For the  
Hotel Lambert he executed "La Mort  
du Prince Adam Czartorisky." He  
also painted portraits of Madame Au-  
bry, of Madame Aubry-Vitel, and of  
the Vicomtesse Delaborde.

From the *Phoenix (Ariz.) Repub-  
lican*.—"Hyde's Weekly Art News,"  
issued every Wednesday, supplies art  
editors and collectors with information  
about art exhibitions, sales of art ob-  
jects, and news of the art world."

A stained-glass window, nine feet  
high and four feet wide, made from  
the design of Miss Mary Tillinghast  
for Mrs. Russell Sage, has been com-  
pleted. It is given to the Home for  
Friendless Children in honor of Miss  
Helen Gould as a mark of apprecia-  
tion of her work for friendless chil-  
dren.

The eleventh annual exhibition of  
the National League of Mineral  
Painters was held last week, under the  
auspices of the New York Society of  
Ceramic Arts, at the International  
gallery in New York.

Do you remember this? It is the First Anniversary Number of The ART NEWS. This week The ART NEWS is 32 years old.



## Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Exhibition of old and modern prints of New York, to May 31.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 550 Lexington Avenue—"Children and Indians," an exhibition of works by Indian artists.

An American Group, Barbizon-Plaza Hotel—Paintings by contemporary Americans.

Architectural League, 215 West 57th Street—Annual exhibition, to May 26.

Arden Gallery, 460 Park Avenue—Garden sculpture.

Argent Galleries, 42 West 57th Street—Members of the National Association of Women Painters and Sculptors, to July 1.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—A Brooklyn centennial exhibition; exhibition of the Brooklyn Society of Miniature Painters; 100 American block prints, assembled by the Print Club of Philadelphia.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 59 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 West 57th Street—Spring exhibition by artists of Carnegie Hall.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Boston Society of Independent Artists, to June 9.

Continental Club, 249 West End Avenue—Group show of American artists, starting May 22.

Delphic Studios, 9 East 57th Street—Watercolors by Rose Nessler, sculpture by Willem Van Beek, photographs by Luke Swank.

Demotte, Inc., 25 East 78th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Paintings and sculptures, for \$100, by leading American artists, to June 15.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—XIXth and XXth century French paintings.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Eighth Street Gallery, 61 West 8th Street—Second anniversary exhibition, to May 30.

Empire Galleries, Inc., 620 Fifth Avenue—Paintings by Diane Travis, to June 5; special prize competition for arrangements of the Architects' Tea Set, May 24-31.

Ferargli Galleries, 63 East 57th Street—Recent paintings by Randall Davey, to May 20; exhibition of golf prints, to May 28.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gosden Head, Ltd., 10 East 50th Street—Exhibition of sporting portraits by Raymond P. R. Nelson, A. N. A., to May 20.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Photographs by Nell Koons, May 22-June 1.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Fifty prints of the year, to June 2.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists; paintings of big game by Carl Rungius, watercolors and aquatint etchings of gun dogs by R. Ward Binks, during May.

Jacob Hirsch, Antiquities and Numismatics, Inc., 50 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hispanic Society of America, 156th Street and Broadway—Books illustrated by Verge, portraits by Sorolla and Mezquita, books published by the Hispanic Society.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—Etchings by Haden, Whistler, Meryon and Zorn.

Kleemann-Thorman, 38 East 57th Street—Paintings and prints by American artists.

Knoedler Galleries, 14 East 57th Street—Racing pictures and portraits of horses, to June 2.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Lilienfeld Galleries, Inc., 31 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Review of the Season, to May 21.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—French modern pictures.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Fahnestock collection of laces and Blacque collection of textiles, through June 3; recent accessions in the Egyptian department; German XVth and XVIth century prints; lace and embroidered aprons of the XVIth-XVIIIth centuries; landscape paintings; museum and other publications lent by the British government.

Midtown Galleries, 559 Fifth Avenue—Group exhibition through May; mural sketches and watercolors by Paul Meltner.

Milch Galleries, 108 West 57th Street—Paintings by American artists.

Montross Gallery, 785 Fifth Avenue—Paintings by American artists.

Morton Galleries, 130 West 57th Street—Group exhibition of paintings and prints, through May.

Museum of the City of New York, Fifth Avenue at 104th Street—A New York drawing room with Phyfe furniture; first events in New York; Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china.

Museum of Modern Art, 11 West 53rd Street—Early museum architecture, 1770-1850.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Jaehne collection of Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture; early Chinese and Japanese prints, Matsumoto collection to June 17. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—"The Art of the Negro," to May 21.

New York Historical Society, 4 West 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

New York School of Design, 625 Madison Avenue—Annual student exhibition, through May 29.

New York School of Fine and Applied Art, 2239 Broadway—Annual exhibition of students' work, to May 21.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Exhibition of rare Persian pottery of the Xth-XIVth centuries.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Raymond and Raymond, Inc., 49 East 49th Street—A survey of the development of portraiture, to June 15.

Rehn Galleries, 683 Fifth Avenue—Paintings by Franklin Watkins.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Recent portraits by Maria De Kammerer, to May 23.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 22-24 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Maria Sterner, 9 East 57th Street—Paintings by Karl Zerbe, to May 26; paintings by Gretl Urban, to June 2.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Elshemius and Elliot Orr, lithographs by Kuniyoshi and Adolf Dehn, group show.

Uptown Gallery, West End Ave.—Paintings by Young Americans, to June 12.

Valentine Gallery of Modern Art, 69 East 57th Street—Watercolors by Elshemius.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weltzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 704 Lexington Avenue—Paintings by Fay Kennedy, to May 31; work by contemporary French and American artists.

Wildenstein Galleries, 19 East 64th Street—Recent sculpture by Boris Lovet-Lorski; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Japanese porcelains of the XVIIth and XVIIIth centuries, the private collection of Sadajiro Yamanaka, to May 31; Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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# THE FIRST ANNUAL FINE ARTS EXPOSITION

THE FORUM  
ROCKEFELLER CENTER  
NOVEMBER 3rd to DECEMBER 1st, 1934

Under Sponsorship of  
THE ANTIQUE & DECORATIVE ARTS LEAGUE, Inc.

THE EXHIBITION OF THE FINE ARTS, to be held at the Forum of Rockefeller Center from November 3 to December 1, will spread before visitors from all over the country a display of art treasures now held by the leading New York dealers and decorators. The show will present superlative examples of every field of art, including paintings, sculpture, paneled rooms, furniture, tapestries, rugs, rare books, manuscripts, silver, porcelains, miniatures and other works of art.

THE PROJECT is sponsored by the Antique and Decorative Arts League, under the auspices of the Fine Arts Expositions, Inc. Mr. S. W. Frankel, publisher of The Art News, is Director. The project has been made possible through the co-operation of Mr. Nelson Rockefeller and the directors of Rockefeller Center, Inc., in permitting the exhibition's appearance in the Forum.

A HIGH STANDARD of quality is assured by exhibition privileges being limited to leading dealers and decorators whose taste and business sense will impel them to show only their best. A committee of experts is now being formed to insure the acceptance of only such entries as will conform to a high level set for the display.

THE INSTALLATION will be of the finest. No less than 52,000 square feet of space offer opportunities for unparalleled display of all types of works of art. Architects are now laying out floor plans, and providing space divisions of a size to suit every variety of exhibitor. Careful attention is being paid to both practical and aesthetic matters. Wide aisles will permit free movement of visitors throughout the show, while the design of each section is being carefully considered in relation to the effect of the whole. Other aspects of the display will be in the hands of competent decorators, who will also take care of every detail so essential to the perfect presentation of art.

ADVANTAGES OF THE EXHIBITION are of an unusual kind: (1) THE PRESTIGE OF ROCKEFELLER CENTER, and the collaboration of so many leading art firms of the East, will undoubtedly attract every type of buyer from all over the country. (2) OF PRIMARY IMPORTANCE WILL BE THE EFFECT ON THE NEW COLLECTORS, many of whom have arisen during the past year. Here, not a few among these will get their first taste of really fine quality and their initial contact with those who hold art objects of the first class. (3) MUSEUM MEN AND CONNOISSEURS from all over the United States will come to New York during what constitutes the most attractive season of the year to out-of-towners. (4) PUBLICITY: Widespread advertising is planned; radio talks by prominent people, and articles in the newspapers and magazines will bring the display prominently before both connoisseurs and the general public.

The Exposition will open on the evening of November 2nd with an invitational pre-view, and remain open daily thereafter from 11 A. M. to 11 P. M., excepting Sundays, until December 1st. To those dealers in a position to contribute outstanding works of art, attention is directed to the numerous advantages to be had from exhibiting. Detailed information regarding space may be had upon application.

A LONG LIST OF FOREMOST NEW YORK ART FIRMS HAVE ALREADY  
MADE SPACE RESERVATIONS TO EXHIBIT AT THE EXPOSITION

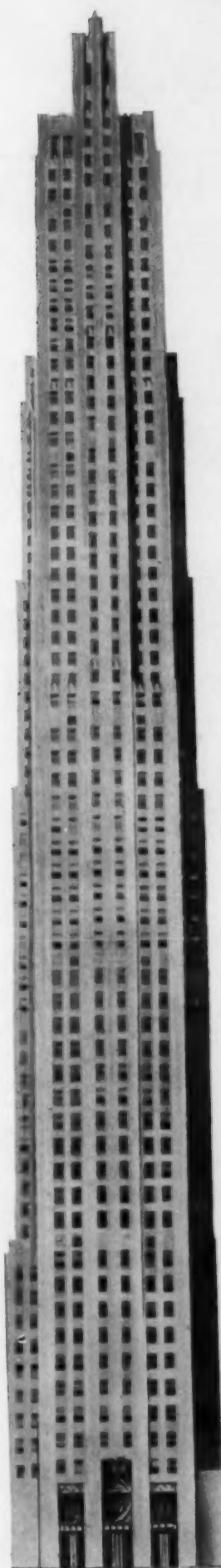
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